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SATURDAY, OCTOBER 17, 1874.

LITERATURE

On Compromise. By John Morley, M.A. (Chapman & Hall.)

'ON COMPROMISE' is a series of five vigorous essays which originally appeared in the congenial pages of the *Fortnightly Review*, and the object of which is, according to the author, "to consider, in a short and direct way, some of the limits that are set by sound reason to the practice of the various arts of accommodation, economy, management, conformity, or compromise." Those who are at all familiar either with Mr. John Morley himself, or with the spirit of that school of thought to which he belongs, and of which the *Fortnightly Review*—still so called, although it appears once a month, like any other magazine—is the representative, will easily be able to anticipate the tone in which he deals with what he considers to be the moral defects of the age. His complaint, in effect, is that the majority of men—with the exception, of course, of the more immediate representatives and followers of Auguste Comte—are indifferent to truth, and amenable only to the lower and baser considerations of expediency; that they do not worship truth as they ought; that they do not seek after her with that passionate longing which she ought to inspire; that they take no real trouble to form correct ideas, and to satisfy themselves as to the soundness of their ultimate formulæ; that even where they have formed beliefs of this kind, they are cautious not to express them; and, finally, that they never make a sufficient effort to reduce their beliefs to practice. To put the matter in its most concrete form, it is, according to Mr. Morley, one of the first duties which a man owes to himself and to humanity—(it is fair to state that the illustration is our own)—to satisfy himself whether he does or does not believe in the existence of a God. Suppose him, after long meditation, to arrive at the opinions which were recently so frankly enunciated by Mr. Winwood Reade, and to satisfy himself that the belief in a God is a blind and unreasoning superstition. It then becomes his duty to proclaim to everybody that this is his view of the matter, and to lose no opportunity of impressing it upon his relations, upon his friends, and, as far as he can, upon the general public. And, lastly, it is his clear duty upon all occasions of public action, to sternly refuse his countenance to any political act by which the existence of a God is even tacitly and indirectly affirmed, as, for example, the prayers with which the sitting of the House of Commons is opened, or an oath upon the Bible in a court of law, or the endowment of a new Bishopric. In short, the one man in all England who best realizes Mr. Morley's ideal of staunch, hearty, earnest, uncompromising devotion to truth, is Mr. Charles Bradlaugh; and nothing, we suspect, would please Mr. Morley so much as to see us a nation of Bradlaughs. We may be doing the learned and able editor of the *Fortnightly Review* an injustice, but we are honestly stating what we believe to be the net result of his essay.

The book positively bristles with epigrams,

There is nothing hazy or misty about Mr. Morley. He knows what he means to say, and he says it. Such phrases as "the natural sloth and the indigenous intellectual haziness of ordinary men,"—"a deliberate connivance at a plan for the propagation of error,"—"an idea that error somehow in certain stages, where there is enough of it, actually does good like vaccination,"—"the new *disciplina arcana*, which means the dissimulation of truth with a view to the perpetuation of error," are perpetually cropping up, and when Mr. Morley concludes a fierce attack upon infidels who conceal their infidelity from their wives by reminding us that "it is a poor saying, that the world is to become void of spiritual sincerity, because Xanthippe has a turn for respectable theology," we see how erroneous is the ordinary conception that Positivists, like Scotchmen, have no sense of humour. Here and there, indeed, are passages which are really finely written. Most of us probably agree with Mr. Morley that a beneficed clergyman who, being at heart an atheist, yet goes on preaching his weekly sermon, celebrating his weekly service, and drawing his quarterly stipend, is a miserable kind of creature. But Mr. Morley denounces such faint-hearted Blougrams with all the energy of an Isaiah:—

"Let thus much have been said as to those who deliberately and knowingly sell their intellectual birthright for a mess of pottage, making a brazen compromise with what they hold despisable, lest they should have to win their bread honourably. Men need expend no declamatory indignation upon them. They have a hell of their own; words can add no bitterness to it. It is no light thing to have secured a livelihood on condition of going through life masked and gagged. To be compelled, week after week, and year after year, to recite the symbols of ancient faith and lift up his voice in the echoes of old hopes, with the blighting thought in his soul that the faith is a lie, and the hope no more than the folly of the crowd; to read hundreds of times in a twelvemonth with solemnunction as the inspired word of the Supreme what to him are meaningless as the Abracadabras of the conjuror in a booth; to go on to the end of his days administering to simple folk holy rites of commemoration and solace, when he has in his mind at each phrase what dupes are these simple folk and how woeisomely counterfeit their rites: and to know through all that this is really to be the one business of his prostituted life, that so dreary and hateful a piece of play-acting will make the desperate retrospect of his last hours—here is of a truth the very *βδέλγυμα τῆς ἐρημώσεως*, the abomination of desolation of the human spirit indeed."

Or, again:—

"The man of the world despises Catholics for taking their religious opinions on trust and being the slaves of tradition. As if he had himself formed his own most important opinions either in religion or anything else. He laughs at them for their superstitious awe of the Church. As if his own inward awe of the majority were one whit less of a superstition. He mocks their deference for the past. As if his own absorbing deference to the present were one tittle better bottomed or a jot more respectable. The modern emancipation will profit us very little, if the *status quo* is to be fastened round our necks with the despotic authority of a heavenly dispensation, and if in the stead of ancient Scriptures we are to accept the plenary inspiration of majorities."

It is, of course, impossible to argue with a man whose first principles are diametrically opposed to your own; and, for this reason, it is impossible for us to properly

criticize Mr. Morley's essay. As a *tour de force*,—as a piece of clever monthly journalism,—it is as good a thing, in its way, as Mr. Fitzjames Stephens's 'Liberty, Equality, and Fraternity.' But when we come to the positive duty of making up our minds one way or the other, we find ourselves unable to agree with Mr. Morley either in his premises or in his conclusions. When Positivism first grew rampant at Oxford,—where, like Tractarianism, Ritualism, Hegelianism, *Æstheticism*, and every other kind of creed, it has not been without its day,—it was said of a certain well-known Don who had thoroughly accepted the new Gospel, that if you did not cut the round of beef upon positivist principles he considered you a scoundrel, and told you as much, and we need, perhaps, hardly be reminded how Grote used to consider any disposition to believe in the intuitional system of philosophy, and to reject the latest discoveries of Mr. Bain, as a grave moral defect. Prof. Jowett, in his Introduction to his *Plato*, after pointing out how much and on how many matters he disagrees with Grote, adds, if we rightly remember the words, "But I must not lay hands on my father Parmenides, who will, I hope, forgive me for differing from him on these points." Of this spirit Mr. Morley seems to us to have no notion. The intolerance of the school of philosophy to which he belongs runs through every sentence that he writes. To our thinking, if an atheist accepts an invitation to a country-house belonging to old-fashioned country people, it is his duty on Sunday morning to go to church. This may be a failing on our part, and Mr. Morley will, no doubt, put it down to "natural sloth, and indigenous intellectual haziness." His notion clearly is that a man ought, under such circumstances, to say to his host, "I shall not go to church with you and your family, and I shall not do so because I am an atheist, and hold your religion to be an abominable and degrading superstition." If Mr. Morley's principles are worth anything, such an answer is the only one that a man with a proper sense of moral responsibility ought to be able to give under the circumstances. To our mind, the arrogance and vulgarity of it entirely obscure the slight moral worth that otherwise attaches to its frankness. Mr. Tennyson is not, perhaps, a great philosopher, or even an original thinker, but he has somewhere addressed those

who after toil and storm,
May seem to have reached a purer air,
Whose faith has centre everywhere,
Nor cares to fix itself to form;

and he advises such—

Leave thou thy sister when she prays,
Her early heaven, her happy views;
Nor thou with shadowed hint confuse
A life that leads melodious days.
Her faith through form is pure as thine,
Her hands are quicker unto good:
Oh, sacred be the flesh and blood
To which she links a truth divine!

To do Mr. Morley justice, he makes a single exception to his rules, and holds that it is bad taste in a young Comtist who has a country parson for his father to obtrude his peculiar views upon his sire under the paternal roof-tree. But in the case of a sister, or a wife, or a daughter, his stern sense of duty allows of no such faint-heartedness.

His position is the more extraordinary when

we come to consider what his intellectual creed really is. "Moral principles," he tells us, "when they are true, are at bottom only registered generalizations from experience. They record certain uniformities of antecedence and consequence in the region of human conduct." Now it is a little difficult to see why a man who holds this uncompromising theory of the empirical character of moral truth should be so eaten up with zeal in its behalf. *Magna est veritas et prævalebit* can be interpreted in two ways. If a man believes of a given proposition that it not only is, but also *must be* true—as a good Mohammedan believes of the Koran—it then becomes clearly his duty, not only to profess it openly, but, if necessary, to force it upon other people. But a truth which is, after all, *ex hypothesi*, a merely approximate generalization, is hardly a matter to be warm about, and a man may well be forgiven if he is willing to agree to a compromise about it. The fact is, that on most of the questions on which men accept a compromise it is very difficult for any one who is not either a Positivist on the one hand, or an Ultramontane on the other, to come to any finally definite conclusion. Mr. Morley mentions as one of the problems on which a man ought to make up his mind decisively, either one way or the other, the representation of minorities. The question is precisely one of those which a Comteist would be able to solve in a minute by a reference to certain infallible first principles. An ordinary man, on the contrary, will, in all probability, frankly confess that the matter is one on which he has, for the present at any rate, no positive opinion. He is aware, of course, that abstract justice requires that minorities should be represented, but, on the other hand, it would clearly be unwise to put a mischievous power into hands that would almost certainly abuse it.

Fiat justitia ruat celum is an admirable motto, but, for all that, it is a good deal better that the sky should stand. Life, indeed, would be not only intolerable, but simply impossible, if everybody who had a conviction of any kind were to carry it out into actual practice as consistently as Good Templars do their teetotalism. In a word, Mr. Morley either means nothing at all, or else he means a great deal too much, and the difficulties which beset his position are nowhere more charmingly illustrated than when, after considering how far it is a duty for an atheist to openly express his opinions, he decides that the one exception to the general rule is in the case of his parents, whose scruples he is bound to treat with a filial respect. Most people would probably claim an equal measure of respect for grandparents, and, indeed, for old age generally. This Mr. Morley would, of course, consider weak-kneed. Why, however, he draws the line at parents, and not somewhere else, we confess ourselves unable to discover.

The German Arctic Expedition of 1869-70, and Narrative of the Wreck of the Hansa on the Ice. By Capt. Koldeway. Translated by the Rev. L. Mercier, and Edited by H. W. Bates. (Sampson Low & Co.)

THIS volume has been, for some time, expected, but, although late in appearing, it is welcome to English readers. Time flies so fast in these

days, that a narrative of an English expedition produced four years after its conclusion, would have lost much of its interest, even if it had not some difficulty in finding a publisher; but we do not think that this volume will prove insipid to English taste, for it contains a sufficient amount of "hair-breadth 'scapes" to keep our interest fully alive whilst perusing it; and it is not made less attractive by the anomaly that, although Capt. Koldeway is named the author, the chapters are written by different persons. We thank the translator for un-Germanizing the paragraphs, and so rendering the work more intelligible, and decidedly more pleasant, to the English reader; but this commendation, we surmise, must be shared by the editor, who doubtless rectified Germanisms if he found them. But one thing we must notice as lying between those gentlemen. They should remember that every narrative of a voyage of discovery becomes a text-book for future voyagers and discoverers, and that those voyagers are seamen; and although we do not say seamen would not understand such phrases as "fire-ship," for light-ship, "stand before the wind," for hove to, "depth of the line," for sounding, "let down the boat," for lowering the boat, and various extraordinary ways of giving a compass bearing, a seaman's eye would have corrected such expressions, and the book would have read better. Still they are but trifles.

Great were the struggles to get this little expedition afloat. Germany had not advanced so far as a naval power as to warrant a Government expedition, and the enterprise was entirely dependent on private subscriptions raised by the efforts of a few enthusiastic men, who managed to obtain the not very munificent sum of 10,500*l.* With this they purchased and equipped two vessels, the Germania, a steam vessel of 143 tons, and the Hansa, of 77 tons. Capt. Koldeway, of course, commanded the more important vessel, while he had an able coadjutor in Capt. Hegemann, in the Hansa.

Both vessels were visited by the King before their departure, which took place from Bremerhaven, on the 15th of June, 1869. They were supplied with minute instructions for their guidance, and the instructions proved, of course, useless. Each vessel was also furnished with a staff of scientific men which rather exceeded the proportion advisable in such small vessels with such small crews. On the 9th of July they saw Jan Mayen island, and on the 15th they reached the edge of the ice on the Greenland coast, in lat. 74° 47', where they experienced dense fogs, and on the 20th, owing to a mistake in a signal, the vessels parted company, never to meet again. Here the narrative becomes divided, the first part being devoted to the proceedings of the ill-fated Hansa, and the second to the Germania.

On the 28th of July, the Hansa saw the coast of East Greenland in lat. 73°, but could not succeed in approaching it for the ice, frequently getting beset and free again in the attempt. On the 14th of August, she was hemmed in on all sides, and the temperature fell to 16° Fahr. On the 2nd of September she was again free, and sailed her last sail twenty miles in a north-west direction. She then got blocked firmly between two promontories of a large

ice-field, and on the 14th was completely frozen in. Towards the end of the month, it became obvious that the winter must be passed where the ship was fixed, and the prospect before the explorers was anything but cheering. They seem, however, to have looked their difficulties in the face, and to have prepared for the worst; the boats were got on the ice with provisions for each, and a house of stones and snow was built. On the 18th and 19th the ship was much pressed by the ice, and was lifted seventeen feet at the bow. As there was a strong probability of her breaking up, all was removed from her that could be, a leak was sprung, and notwithstanding all efforts in pumping, the water gained on them, the masts were cut away, the Hansa became a wreck and went down.

The ice-field, on which the shipwrecked mariners were encamped, drifted to the south, at times approaching the land, and the Liverpool coast was seen. Whilst thus drifting at the mercy of the wind and current, the amenity of all the crew to discipline was, under the circumstances, praiseworthy, and they were not even without amusements: here is Christmas day:—

"In the afternoon, whilst we went for a walk, the steersmen put up the Christmas Tree; and on our return the lonely coal-hut shone with wonderful brightness. Keeping Christmas on a Greenland floe! Made of pine-wood and birch-broom, the tree was artistically put together. For the lights, Dr. Laube had saved some wax candlea. Paper-chains and home-baked gingerbread were not wanting."—If this should be the last Christmas we were to see, it was at least bright enough. If, however, we were destined for a happy return home, the next will be a brighter one; may God grant it!"

The joy was of brief duration; here is the picture a few days after, on the 11th of January:—

"Suddenly we heard 'Water on the floe close by!' The floe surrounding us split up; a heavy sea arose. Our field again began to break on all sides. On the spot between our house and the piled-up store of wood, which was about twenty-five paces distant, there suddenly opened a huge gap. Washed by the powerful waves, it seemed as if the piece broken off was about to fall upon us; and, at the same time, we felt the rising and falling of our now greatly reduced floe. All seemed lost. From our split-up ice-field all the fire-wood was drifting into the raging sea. And in like manner we had nearly lost our boat Bismarck; even the whale-boat was obliged to be brought into the middle of the floe. The large boat being too heavy to handle, we were obliged to give up entirely. All this in a temperature of -9½°."—It was a miracle that just that part of the floe on which we stood should, from its soundness, keep together. Our floe, now only 150 feet in diameter, was the 35 to 40 feet nucleus of the formerly extensive field to which we had entrusted our preservation."

Thus did February, March, and April pass, and on the 7th of May they quitted their icy prison with the three boats, and on the 4th of June landed on Illuidlók, and on the 6th left. Keeping in shore, they succeeded in rounding Cape Farewell, and reached Friedrichsthal on the 13th, where they were warmly welcomed, and Julienshaab on the 22nd, where they were not so kindly received. Prof. Laube, who writes this chapter, speaking of the love of the Greenlanders for dancing, says, "One could plainly see that, on the other side of the Arctic circle, the young folk dance as passionately as on this." The latitude of Julienshaab

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is given as 60° 43'. Of which side is the Professor speaking? The shipwrecked crew found their way to Copenhagen in the Danish company's ship *Constance*.

The voyage of the *Germania*, after parting from the *Hansa*, was less full of adventure, but produced more valuable results, for after doing battle for some time with the ice, she was enabled to get in with the coast, and anchor in a bay at Pendulum Island, a bay which was named after the vessel. There she was forced to winter after an unsuccessful attempt to get to the northward outside, or eastward of, Shannon Island. From their anchorage the crew made sledge journeys in various directions, and had many adventures with bears, musk oxen, &c.

On the 22nd of July, in the following year, another attempt was made to get the ship to the northward, and again was she stopped in about the same latitude as in the previous year, and obliged to return south. Journeys were made in all directions, and in one of these Lieut. Payer discovered a magnificent fiord in latitude 73°, to which the name "Kaiser Franz Joseph's fiord" was given. The volume contains a minute and interesting account of this fiord.

The *Germania* left Greenland on the 17th of August, 1870, and, after some difficulty in getting clear of the coast, on the 11th of the following month arrived safely at Bremerhaven.

We cannot blame the authors for making the most of their little voyage; and there is something to commend in the fact that the book is not a *bond fide* captain's work. Captains do not always tell their own voyages best, for others do not, as a rule, see through the captain's spectacles, and in this German expedition we have the advantage of several narrators, and those scientific men. The work is abundantly illustrated, and some of the woodcuts are well executed, such as that of the *Germania* in the ice, at page 334.

There is a moral attaching to this German expedition that is well worthy of consideration at this time, when so many are proposing polar voyages of discovery to be organized by private enterprise, viz., the utter futility of any such attempt, for to start on expeditions such as these in vessels ill-adapted, ill-strengthened, ill-found, and ill-provisioned, is but to court failure, notwithstanding the utmost efforts of brave and accomplished seamen. It also shows the absolute necessity of steam power.

The History of India, as told by its own Historians. The Muhammadan Period. The Posthumous Papers of the late Sir H. M. Elliot, K.C.B. Edited and Continued by Prof. John Dowson. Vol. V. (Trübner & Co.)

"In this volume," says the Preface, "the history of the Afghán dynasty is completed. The reign of Humáyún is also finished, and the annals of Akbar's reign are carried on to the thirty-eighth year." This is enough to show that Mr. Dowson is here dealing with a most interesting period, and his present volume will, we cannot doubt, be gladly received by all who take an interest in India. For the illustration of Akbar's reign, the reign of all others most deserving to be dwelt upon, he has chosen the 'Tabakát-i Akbarí' of Nizám Ahmad, which he has translated in full; and,

when we say that the translation occupies 289 pages of the 575 of which this volume consists, and that a good part of the rest has been done by the editor, and all re-touched by him, we cannot but assign to him a large share of the merit of the work, though externally it bears the name of Sir H. Elliot. There is, in fact, an amount of labour performed by Prof. Dowson which goes far beyond mere editing, and would be but poorly represented by that word. But we pass on to the work itself, merely adding that, in our view, it would have been better to have included in the Preface some of the remarks about the 'Tárikh-i Badaúní,' which occur at pp. 477, 479, for, as it is, a careless reader might omit to notice that history altogether, under the idea that the 'Tabakát' contains all that is valuable about Akbar, whereas Badaúní's observations are the most curious and interesting part of the whole volume.

It would be a troublesome and expensive undertaking to print text and translation together, quite a broad-gauge system no doubt, and one which would never pay; but, if it could be adopted, students and critics would travel with infinitely more comfort than along the narrow gauge of an English rendering of mere extracts. To test the correctness of such a rendering involves an amount of trouble in finding places in MSS., which no one would undergo, and only Orientalists can understand. We shall content ourselves, therefore, with a reference to a passage where the Oriental text has been given in a note, and judge from it of the general correctness of the translation, according to the proverb, "mušt namúnah i kharwár," a handful may serve as specimen of an ass-load. Now, at p. 108, there is such a passage which we transliterate from the original, as follows: "Irádah dáshtam kih dar ráh i Makkah az panjáh jaház sarái rást kúnam va ba nau'áh ánhárá istíhkám diham kih bibád i tufán paragandah na shavvand"; and a little way on, "Kih dar ráh i Makkah i mu'azamah az panjáh panjáh jaház sarái ábádán sázad tå Khaláik bifara i Khátir ámad va raft dáshtah báshad," which is thus translated: "to have built two fleets of fifty large vessels each, as commodious as saráis, for the use of pilgrims from India to Mecca; and to have made them so strong that wind and storm should not have been able to disperse them; and that all people might go to and from that holy place in ease and comfort." This is from an extract called "Sher Sháh's dying regrets," the said regrets being four in number: first, that he had not depopulated a certain district, and transferred the people to one between the Niláb and Lahore; second, that he had not destroyed Lahore; and fourth, that he had not raised a tomb to Ibráhím Lodí at Pánipat. The two first regrets, therefore, have reference to the Panjáb, and it is not improbable that the third had also, and that the true reading is *az panjáh*, "from the Panjáb," and that the transcriber, having made one blunder in putting *panjáh* "fifty," for "the Panjáb," sought to mend it by putting in "fifty" again. This supposition removes the difficulties of translating *az panjáh*, "about fifty," and *sarái*, "as commodious as saráis"; and, what is still worse, the rendering *ábádán sázad*, "to have built," as applied to ships, which appears to us to be altogether incorrect, whereas it is an appropriate word applied to

sarái. The whole passage should, it appears to us, be rendered: "Another is to have prepared for the road to Makkah from the Panjáb ships and caravansarais, and to have made them so strong that no tempest could shatter them," and "to have established on the road to the most revered Makkah from the Panjáb ships and saráis, so that people might have travelled between the two in comfort." The ships would be required for the Indus, the saráis for Makrán, Persia, and Arabia. As the text stands, and without this conjectural emendation, the translator is forced to adopt the strange supposition, that there were to be two fleets of fifty ships each; while Prof. Dorn no less strangely translates "50 to 54 solid edifices," and another authority says "two ships." Here and there we see other indications of imperfections. Thus, at p. 131, the Persian word for "a ball" is said to be "kalola," whereas it is *gulilah*; at p. 134, "in advance of him" is said to be "peshtár i o," and, in many other places, the *majhul* sound of the vowel is given instead of the *marúf*; and soon after, by an error of print, we have "tipchák" for *kipchák*; at p. 124, "Wais" should be *Wáiz*; at pp. 134, 135, "ghulám" is rendered "camp follower," whereas it means soldiers of the body guard, as is apparent from the passage in p. 134, where it is said "every Amír and Vazír in the Chaghátáí army, whether he be rich or poor, has his *ghuláms*"; and, from a passage which follows, "The *ghuláms* whom the commanders had sent to the front." Who would send the camp followers to the front to meet an advancing enemy? *Ghulám i Nádir* means "one of the body guard of Nádir," not "a camp follower." At p. 208, "Surúr-i káinát" should be *Sarwar-i Káinát*. This list could be added to very largely, but not much to the gratification of the general reader; we shall content ourselves, therefore, with saying that a good deal might be done in the way of emendation; but, for ordinary purposes, the translation appears sufficiently accurate.

The period of history here narrated is from 1451 to 1593. Among all the persons mentioned, the most conspicuous, and the only one on whom our respect as well as our interest centres, is Akbar. From the contrast of his character, too, we may learn the truth about his co-religionists. Even the gentle and forgiving Humáyún ordered his brother Kámrán's eyes to be put out. It is true that Kámrán was himself cruel, and had been guilty of many atrocities; but he becomes almost an object of commiseration when we read the piteous account at p. 148 of the barbarities committed upon him. At least fifty times did the savage officers who were ordered to blind the unhappy prince plunge the lancet into his eyes, but it was only when they aggravated his sufferings by crushing his knees that he uttered a groan, and not till they squeezed lemon juice and salt into the sockets where once were eyes that he exclaimed, "O Lord, O Lord, whatever sins I may have committed have been amply punished in this world; have compassion upon me in the next." Yet even such a punishment was viewed as mercy compared with the ordinary fate of the vanquished or the offending, who, bleeding with wounds, had their lives slowly trampled out, chained to the feet of elephants, which was the fate (p. 66) of the King Sháh 'Adil, or

were flayed alive by the executioner. Amid such scenes the mercy and moderation of Akbar shine with a steady light; but the brightest jewel among his many virtues was his religious toleration. The sages of his Court when they describe the death of those who differ from them in religion gloat over their sufferings, and exhaust their invention in vilifying them. Thus, at page 154, there is an account of the assassination of Mullá Ahmad, a most learned historian, but a Shi'a, and who was therefore murdered by Fúláz, a more orthodox Muhammadan; and the equally orthodox historian, Abdu'l Kádir, in speaking of the deed, says, "The chronograms of which event are 'Bravo,' 'Fúláz's stiletto!' and 'Hellish hog!' and, indeed, when I saw that dog in the agonies of death, I observed his countenance to be exactly like that of a hog; others also observed the same." In revenge for this description, a Shi'a headed it in the MS. used in this translation, "The Assassination of the blessed Mullá Ahmad by the ruthless dagger of an accused son of a pig." After this we cannot be surprised that the deaths of the most harmless and virtuous Hindús are told in language like that applied to the son of Rájá Rám Chand, who waited on Akbar, "but the young man soon obtained leave to return home. Soon afterwards he went to his last home in the hottest hell." It is evident that nothing but fear prevented the writers of Islám from applying such language to Akbar himself, and, indeed, Badáuní expressly says that no friendship, no favours, neither love nor gratitude, ought to deter a true Muhammadan from hating with insatiable fury all but those of his own sect. In short, if the *Angíl* be a Gospel of Love, he was determined to make the Kurán a Gospel of Hate. The wonder is that, with such men about him, Akbar escaped the dagger; but he was prudent, and he surrounded himself with Hindús who knew how to be faithful even to a ruler of a different creed. Our Viceroys may gather a lesson from this.

WILLIAM ROY.

William Roye's *Dialogue between a Christian Father and his Stubborn Son*. Nach dem einzigen auf der Wiener K. K. Hofbibliothek befindlichen Exemplare herausgegeben von Adolf Wolf. (Wien: in Commission bei Karl Gerold's Sohn.)

THE late Mr. Demaus, when writing the life of Tyndale, entertained a strong opinion that the documents connected with the process against Tyndale for heresy, the sentence condemning him to be burned, and the execution of that sentence at Vilvord, might still be in existence among the Imperial Archives at Vienna; and he accordingly made searching inquiries on the subject, but without success.

It is singular that not long after these inquiries were made, perhaps it was in consequence of them, there should have been discovered in the Imperial Library of Vienna a unique copy of a tract by William Roy, for some time the associate of Tyndale, and his coadjutor in his translation of the Scriptures. This was the 'Dialogue between a Christian Father and his Stubborn Son,' supposed to have been lost, until in May, 1872, it was found, as we mentioned some time ago, in the Vienna Library,

by Herr Göldlin von Tiefenau, one of the *employés*, bound up in a tract-book which likewise contained Roy's famous satire of 'Rede me and be nott wrothe,' and the 'Enchiridion locorum communium aduersus hujus temporis haereses,' by Nicolaus Herborn, *Coloniae*, 1528, 8vo. This book, it appears, must have been placed in the Library at an early period, for it is mentioned in a MS. Catalogue, composed by Blotius during the last ten years of the sixteenth century. It will henceforth take rank in interest with the 'Proper Dyaloge between a Gentillman and a Husbandman,' found a few years ago in a volume of tracts belonging to Lord Arthur Hervey, filled with like rarities. The 'Proper Dyaloge' was also a unique tract, reproduced in facsimile by Mr. Fry, with an Introduction, in which good reasons were adduced for believing it to have been written by William Roy. It has also been reprinted, together with 'Rede me and be nott wrothe,' by Mr. Arber, in his valuable series of "English Reprints." Mr. Arber too is of opinion that it was a production of Roy.

Herr Wolf, the Librarian of the Imperial Library, has done a service to English antiquaries and students of the Reformation period by reproducing for us this second unique tract of Roy; and we are quite astonished at the mastery which the Introduction to this work shows him to have obtained over the intricate details of that period of our history. He acknowledges his great obligations to Mr. Arber; but even with such assistance, it is wonderful that a foreigner should have succeeded in laying before his readers so clear an account, as is here given, of Roy and his associates.

In our own pages we have often told the story of the connexion that existed between Tyndale and Roy, when in Germany together, and of the intense hatred manifested towards both by Cardinal Wolsey and Sir Thomas More. Roy was not exactly the sort of companion that Tyndale supremely admired, but he was a learned man, and capable of rendering him considerable service in his translation of the New Testament. Tyndale describes him rather harshly, as "a man somewhat crafty when he cometh unto new acquaintance and before he be thorow knownen, and, namely, when all is spent." The reformer, however, continued to make use of him until he no longer needed his services.

"When that was ended," he says, meaning the translation, "I toke my leve and bode him farewell for oure two lyves, and, as men saye, a daye longer. After we were departed he went and gate him new frendes which thinge to doo he passeth all that ever I yet knewe. And there when he had stored hym of money he gate him to Argentine (Strasburgh), where he professeth wonderfull faculties and maketh bost of no small thinges."

He then goes on to tell how Roy formed an acquaintance with "one Jerom, a brother of Genewich," in all probability William Barlow, who afterwards became Bishop of Chichester, and died in 1568 or 1569, and who was in vain warned by Tyndale against his former associate Roy.

"Nevertheless," he says, "when he was comen to Argentine, William Roye (whose tongue is able not only to make foles sterke maddle, but also to disceyve the wisest that is, at the fyrist syght and acquaintance) gate him to hym and set him a werke to make rymes, whyle he hymselfe trans-

lated a dialogue out of laten in to Englysh, in whose prologue he promyseth moure a great deal than I fere me he wyll ever paye."

The dialogue here spoken of is, we have no doubt, the work recently discovered at Vienna.

Neither have we any doubt that it is the same to which More alludes in his 'Supplicacyon of Soulys,' in answer to the 'Supplication for the Beggars' by Simon Fyshe, written before More had become Chancellor, 25th of October, 1529, in the following words:—"Then cam sone after out in pryst the dialoge of frere Roye and frere Hyerome, betwene ye father and ye sonne agaynst ye sacrament of ye auiter." It is unlikely, from this imperfect description of the work, that More himself ever saw it. Had he done so, he would scarcely have associated "frere Hyerome" with Roy in the authorship, especially after reading Roy's Prologue; and besides he does not mention its having been translated from the Latin. It is also named in the list of prohibited books set forth by the Bishop of London in 1531, being number one in the list, under the title of a 'Disputacion betwixte the Fathyr and the Son.' It is just possible, however, as Herr Wolf suggests, that both of these allusions may be to some other work of Roy, not known at present.

In the postscript to his Introduction Herr Wolf mentions that he had been informed in a letter from Mr. Arber, under date of the 17th of April of the present year, that there is in the British Museum a work which is in all probability a reprint of Roy's publication, omitting the Prologue. This is entitled 'The True Belief in Christ and his Sacraments, set forth in a Dialogue betwene a Christen Father and his Sonne, verye necessary to be learned of all men, of what estate soever they be. Imprinted at London for Gwalter Lynne, 1550, small octavo.' We have looked at this work ourselves, and can confirm Mr. Arber's clever suggestion. The tract is an exact reprint of Roy's book, minus the Prologue, in place of which there is a dedication by the printer, Gwalter Lynne, "to the moste gracieuse Lady, Lady Ann, Douchesse of Somerset," in which he recommends the work to Her Grace's patronage, observing also as follows:—

"The author of the boke I know not. Only this I finde that it was fyreste written in the duche tong, and then translated into latine. But whoso he were that first wrote it, or that translated it into latine: certen I am that it is ryght Godly and worthy to be often times reade of al Christen men."

And further on he observes:—

"I would wyshe therfore that al men, women, and chyldren would read it. Not as they have bene here to fore accustomed to reade the fained stories of Robinhode, Clem of the Clougue, wytch suche lyke to passe the tyme wythal, neyther as of late dayes men have used to reade thinges for novellities: but for to spend the tyme wel, and to put away their newe errores (grounded upo the Romeish rock) by the knowledge of the olde fayeth that is bylded upon the foundacioun of the prophete and Apostles."

Of this work, which is entered in the Museum Catalogue under the heading of "Jesus Christ," there are two copies in the Library, one of them being the identical little volume that was presented by the printer to the Duchess of Somerset, with her initials and a ducal coronet stamped in gold on the covers.

The work itself is a summary of Christian doctrine, embracing that of the Sacraments, but not confined to the latter subject. In treating of this, it condemns equally the transubstantiation of the Church of Rome and the consubstantiation of the Lutherans. Roy speaks of it as "a treatous very excellent, late turned oute of douche [High Dutch or German] into latten." It was most probably written by one of the followers of Zuinglius, with whose sacramental doctrines both Tyndale and Roy were more in accord than with those of the great German reformer. The Prologue, or rather dedication, lets in a slight glimmering of light upon the life and character of Roy himself. The title of it is as follows: "To the Right noble estates, and to all wother of the toun of Cales, William Roye desyreteth grace and peace, from God the father and from the lorde Jeesas Christ." The fact of this dedication being made to the people of Calais points clearly to the French origin of Roy, and that the family from which he sprang were, at no distant period, inhabitants of that town or its neighbourhood. Indeed he may have been born there himself, and have come at an early age with his parents to England. All that we know of him further is that he was educated at Cambridge, and became a monk at an establishment of the Franciscan Order at Greenwich, which was patronized by Catharine, Queen of Henry the Eighth, and to which Barlow likewise belonged. How he became imbued with the Reformation principles is not known; but he was taken notice of by Humfrey Monmouth, Tyndale's friend, a rich citizen of London, and a favourer of the "new learning," who gave him money, and sent him into Germany to learn more of the Reformation doctrines from Luther at Wittenberg. While in Germany he met with Tyndale, as before mentioned, and after his rupture with him went to Strasburg, where he made this translation: "Written in the cite of Argentyn the last daye of August the yere of our lorde a thousand ffe hundred, and seven and twenty." Afterwards he appears to have returned to London, with the pious design of seeing his mother, as we read in a letter from one John West to Bryan Tuke, on the 17th of December, 1528, as follows:—

"Syr, the cause of my writing unto your Mastership at this time is this. Our father minister, who is Father William Robynson, Warden of Greenwich, was yesterday or this day, at my Lords grace to complain upon me and that my Lord should take away the commission from me. All because they will not let me come to London, and to seek for them that my Lord knoweth of and to enquire where Roy was, when he was in England with his mother," &c.

From this time Roy drops out of sight, until we get the last brief notice of him in More's 'Confutacyon of Tyndale's Answer,' &c., dated 1532, in which, speaking of the "Exposition of 1 Corinthian. vii. c." by Tyndale, but attributed by him to Roy, he says:—

"That work hath no name of the maker, but some wene it was frere Roy, which when he was fallen in heresy, then founde yt unlawfull to lyve in Chastyte, and ranne out of his order; and hath synnes sought many a false unlyfull way to lyve by, wherein he made so many chaunges, that as Bayfeld a nother heretyque and late burned in Smynfeld tolde unto me, he made a mete ende at laste, and was burned in Portugale."

How this pious churchman gloated over the fate of his many victims! Let us hope, however, that as the Chancellor was deceived in so many other things, he may have been mistaken in this as well, and that Roy with his shifty ways escaped the fire of the Portuguese inquisitors.

Through the discovery of this work a better opinion will, we trust, be formed of the character of Roy than has hitherto prevailed, in consequence of the slur cast upon him by Tyndale. It is a grand feature in his life that, in 1528, he came back to England, braving all consequences, to visit his mother, most likely at that time a widow. And that he entertained no animosity towards Tyndale, notwithstanding the rupture between them, is evident from the following passage in his dedication of the present work:—

"It is not unknowne to you all my lordes, and masters, and all wother my singular gode frendes and bretheren in Christ, howe that this last yere, the newe testament of ourse saveour, was delyvered unto you, through the faythfull and diligent stodye of one of oure nation, aman no doute, ther unto electe and chosen of God, named William Hitchyns [Tyndale], unto whom I was (after the grace geven me of the lorde) as healpe felowe, and parte taker of his laboures, that every cristen man, myght thereby heare and understande, at home, and in his owne housse, the sprete of God speakyng therine, and thorowe his holy Apostels. Which oure labour and stodye specialy unto them that presume and thyncke theym selves alway to be apostolical men, and spretuall doctours, was most odoous. Insomuch that withoute delaye, in greate hatered and venuemous barkynge, openly at paulis crose, did that was in them, to disanull, forbidde, and blasphem, the mooste holiest wordes of God, fode of many a poore soule, longe fammysshed with the sower dowe, of their unportable and dissayfull traditions."

He then goes on to speak of himself as follows:—

"Ye and where as they hadde no thynge wheron to grounde theym selves agaynst us, they were not aschamed faulcely to diffame theym, which longe before that tyme were dead and rotten, as my father. Thynkinge that defamynge of hym, they shulde quenche and dercken the clear and evident light of God, whyche they hate worse then other toade or addre, as a thynge agaynst their bellies mooste noyous and contrary, saynge his father wolde eate noo porke, what frute can soche a tre bryngfe forthe. But knowynge that the innocency, bothe of my father and also of me, is not unknowne (in that behaule) unto all the nobles of the realme, I lytell regarde their heddy undiscrecion. Yet it is unto my herte a coresaye amone all wother mooste greveous, to se the pycce of the precious bloudle of Christ so despiftfully to be troden under fote, by such uncleane swyne, and the mooste hol som doctrine therof, to be forbidden, thorowe the howlyngne and barkynge of soche cruel and infame dogges. Whose cruelly tyranny, foxye cavillacion and resistence have moare inflamed my hert, and couraged my mynde, to goe aboue the translacion of holy scripture. Insomuch that I have alredy partly translated certayne bookes of the olde testament, the whiche, with the healpe of God, yerr longe shalbe brought to lyght."

This translation scheme was perhaps what Tyndale particularly alluded to in saying that Roy "professeth wonderfull faculties and maketh bost of no small thinges." Whether Roy ever carried out his intention of proceeding with the translation of the Old Testament, or what became of the portion "alredy partly translated," it is now impossible to say. Something, we trust, may one day be discovered, either here or on the Continent, to

enlighten us still further with respect to his eventful career. As to the report that he met his death in Portugal, we would suggest to our literary friends in Lisbon to make inquiries on the subject.

The Life of Samuel Lover, R.H.A., Artistic, Literary, and Musical. With Selections from his Unpublished Papers and Correspondence. By Bayle Bernard. 2 vols. (H. S. King & Co.)

THEY who knew this thoroughly lovable Irishman will look with a melancholy pleasure at the portrait which serves as a frontispiece to Mr. Bayle Bernard's book. The pleasure will be derived from the perfect presentation of that face when Lover was in middle age, high health, and abundant spirits. The pleasure will be modified by remembering how, in later years, and indifferent health, and under a sense of a career closing, the jocund features were shaded by a quaint perplexed gravity. The once modestly-asserting face wore a half apologetic look. Lover glided to the piano, as if he were asking to be excused for doing so, and he sang and accompanied himself with a meek playfulness, as though it would be well if his (really touched and delighted) audience were not rendered conscious of the efforts of the minstrel. Lover reminded us on such occasions of the decayed Irish lady who cried "Butter!" for sale in Limerick Market, and "hoped to God, nobody would hear her!"

Next to Moore, and with smaller vocal powers than Moore,—small as *they* were,—no singer could send straight to the heart a phrase made up of humour and sentiment so deliciously as Lover did. The truth is that greater and minor bard had taste, feeling, and a "way" of expression, which charmed more than a merely fine but unsympathetic voice. If they did not actually feel what they sang, their affection of feeling had the most natural and unaffected air that can be imagined. We have seen eminent foreign vocalists who had clustered round Lover, singing, greet him when he had sung with strong complimentary expletives, on the part of the men, and with a shaking of lustrous curls and an agitation of fans on the part of the *donee*, which seemed to say, "This is the real thing after all!" And yet, where the least of those melodious foreigners was making scores of pounds, nightly, Lover's voice could hardly have brought him a higher revenue than a curate's salary. It would be an offence to common sense to presume to explain—why.

Lover was one of those unfortunately qualified men who do everything well, but fail to be pre-eminent in anything. He was a clever miniature-painter, but he could no more have made a fortune by that pursuit than he could as a vocalist. Lover had far more success as a song-writer, but his lyrics, beautiful as some of them are, never made capital for him, as worse lyrics for song-writers, not to be compared with him, have done in later days. As an author of stories, Lover was at his very best in 'Rory O'More.' On that subject he founded a triple glory, and Lover's 'Rory O'More' in story, song, and drama was the greatest success of the day.

It was altogether only a "little day," but a bright "little day" all the same; and Lover

passed so softly and unassumingly along the various paths of life trodden by him that nobody was offended; and as he trod on nobody's heels, and no one had especially to get out of his way, he created no jealousy. He seemed to communicate his own sweet temperament to all around him, and "Sam Lover" had no enemy, secretly or publicly. He was not a young man when he first came before the English public. He was born in Dublin, in 1797, but the first work he exhibited at the Royal Academy, London, was the famous Paganini miniature, in 1833. Long before that date this son of a Dublin stock-broker had successfully practised as a miniature portrait-painter in his native city, where, in 1822, he was made a member of the Royal Hibernian Academy. He had refused to stick at a desk in his father's office. He had started in the world as a painter (marine and miniature) self-taught, and he had made a name as a song-writer in Ireland before he came and set up his easel and painted in London. Having, moreover, to fight the battle of life, he married in 1827, and did as well thereby as in other things, for he was happy in all.

Of Lover's early days in Ireland Mr. Bernard tells us provokingly little. On the other hand, he tells overmuch about other people,—and that overmuch is not new matter, except indeed when he slips into such a marvellous piece of intelligence as that "the witty and estimable T. P. Cooke" (was) "the original Adolf in 'Der Freischütz'." Poor "Tippy Cooke" to what purposes are you thus perverted! The Irish vocalist, Tom Cooke, not "Long Tom Coffin," was the original Adolf; and we can fancy his designating Mr. Bernard's statement as "rare intelligence, not well done." Lover, it appears, missed painting a miniature of the Princess Victoria through temporary inability to leave Ireland; and consequently, perhaps, as the wits remarked, the office of "Miniatuer Painter in Ordinary to the Queen," instead of falling to a Lover, fell to a Hayter!

Lover, after he settled in London, would have been an artist rather than an author, if it had depended on himself. As a miniature painter he would hardly have had time to make a fortune. Sir William Ross, with his supernatural miniature portraits, and his hypercourtly ways, and his worship of aristocratic patrons, died just before photography could break his heart or lessen his account at his bankers'. Mr. Thorburn seemed to have undisputed succession to Ross's fortune as an artist, when photography ruined all his prospects in that direction. Lover, however, was tempted away from his vocation; and we have all profited by his yielding to the temptation. For years he was known and appreciated as a writer of Irish stories, in which the Irish characters were not altogether gross exaggerations. They did not live in a condition of continual drunken revelry; and they were not monstrosities such as keep the stage in a roar, and were never seen in Ireland or out of it. Their wit is the wit that comes of simplicity, and which creates by its simpleness a surprise, such as the remarks, the replies, and the unintentionally searching questions of children often do. Occasionally Lover's own simplicity is nationally characteristic, and betrays him into a mistake. For example, in this verse of Rory O'More:—

Then Rory, the rogue, stole his arm round her neck,
So soft and so white, without freckle or speck;
And he looked in her eyes that were b'aming with
light,
An' he kiss'd her sweet lips! don't you think he was
right?
"Now, Rory, be off, Sir! you'll hug me no more—
That's eight times to-day, you have kissed me before!"
"Oh, then here goes another," said he, "to make
sure;
For there's luck in odd numbers!" said Rory O'More.
— "Here goes another!" was the tenth salute.
Artist, author, composer, Lover also became a "public entertainer"; and he carried his "Irish Evenings" from England to America. He amused the States from New York to New Orleans, made some money and damaged his health, as so many have done who have gone the same course. On his return, he again united art with authorship. His last work, 'The Kerry Post on Valentine's Day,' was exhibited in 1862. If he will not be remembered as an artist, despite undoubted merits, he will be cherished in public memory as an author. Some of his stories will always be readable; some of his dramas will always be enjoyable; and his songs will be heartily welcome. His 'Angel's Whisper,' his 'Molly Carew,' his 'Rory O'More,' his 'I'm not myself at all,' his 'Pastoral Rhapsody,' and others equally well known, will carry his name down the stream of Time, till it ceases to run. Lover was inimitable in his Irish ballads when he put a swain upon argument. For instance, in 'I'm not myself at all':—

I'll be not myself at all,
Molly dear, Molly dear!
Till you my own I call.
Since a change o'er me there came,
Sure you might change your name,
And 'twould just come to the same,
Molly dear, Molly dear!
Oh, 'twould just come to the same!
For, if you an' I were one,
All confusion would be gone,
An' 'twould simplify the matter entirely,
An' 'twould save us so much bother,
If we'd both be one another!
So, listen now to raison, Molly Brierley.
Oh, I'm not myself at all!

And, again, the easy lover, in the 'Pastoral Rhapsody,' tries to overcome the prudent scruples of his sweetheart, by pointing out to her that—

The party little sparrows
Have neither ploughs nor harrows;
Yet they live at ease and are content,
Bekase, ye see, they pay no rint!
They have no care nor flutterin',
About diggin' and industerin',
No foolish pride their comfort hurts,
For they ate the flax, and they wear no shirts!

The truly gentle bard gently declined. A pension of 100/- was granted to him,—one of the civil-list pensions, which, in this case, was not grossly misapplied. Lover passed some time at Seven Oaks. Perhaps the last invitation he ever received to dine out was sent him by a small club, members of the Society of Antiquaries, who call themselves "The Cocked Hats," and who would have been delighted if he had joined their joyous board at the Royal Crown. Lover's spirit was not joyous enough for the occasion, and he sent a characteristic note, full of a sad, sweet humour, which elicited corresponding sympathy in those to whom it was addressed. In 1868 the writer died in Jersey. His grave is at Kensal Green.

Of Lover as a humourist, Mr. Bernard says: "I have spoken of his humour in society. Clever writers are not invariably the cleverest of

talkers. Either they exhaust themselves in their work, or they grow reserved when they unbend, and imagine every circle that they enter is a public. Even the wits of society, the professed *discours de bon-mots*, who have made it their business to enliven the worlds of culture and of fashion, have rarely, I imagine, relied solely upon impulse. They have found a little preparation on the topics of the hour a very needed and effective stimulus to jaded powers of invention. Sheridan, it will be remembered, was a striking instance of the fact. According to his friend Moore, he lay in bed half the day in order to concoct jokes for the night. But Sheridan was a wit. Lover was that different thing—a humourist: a man, not only of fancy, but of fancy's motive power—emotion; and as the motive power in his case was by no means inconsiderable, his ideas had at least the merit of rarely wanting spontaneity. I wish I could recall some of his many ready pleasantries; the following are not among the best, but are simply such as recur to me. A lady of great beauty and attraction, who was an ardent admirer of Ireland, crowned her praises of it at a party by saying, 'I think I was meant for an Irishwoman.' 'Cross the Channel, madam,' he replied, 'and millions will say you were meant for an Irishman.' Another lady of musical talent singing to him on a day in summer one of her own compositions, he was so much struck with it that he exclaimed, 'What earnestness! what passion!'—'Passion,' she replied, as she rose gravely from her chair and pointed to the mantelpiece—'I have no more passion than that marble.' Lover stared, and she continued—'And that's cold enough, I suppose?'—'Not always,' he rejoined; 'the fire has got to be lighted.'

The second volume consists of extracts from published and unpublished papers. One of the best things in it is the following ballad:—

THE IRISH MERMAID.

A Mermaid once, 'tis said,
Came near Irish cliffs to dwell,
And to her cave there often sped
A gallant, rolling ocean Swell.
He curl'd his head whene'er
He paid his visits there,
The affections to ensnare
Of this Irish diving belle.

One day this Swell was borne
To the Mermaid's shadowy cave,
With some trifles he had torn
From the wreck of a galleon brave.
"Here," said he, "I bring my fair
A comb and glass of beauty rare,
With which to trim her sea-green hair
As she floats upon the wave."

"Oh, be aisy, if you please,"
Said the Mermaid to him mild;
"Is it by presents such as these
That you think I'd be beguiled?
Don't I know you've struck and wrecked
Some noble ship, and do you expect
That in her plunder I'll be decked,
You young thief of the waters wild?"

"By the honour of my crest,"
Half indignant he replied,
"A ship's my prey—and I hunt my best
When I would strip her for my bride.
But no more of these vexations—
I'll give up my depredations,
And in gentle undulations
Evermore with thee abide.

"Say you're mine, I'll lay my head,
With all those curls so many crave,
On your precious oyster-bed,
Which spreads beneath your ocean cave.
By-the-by, I hear they are numbered
As much as six shillings a hundred,
And with such wealth we'll ne'er be sundered
But spend in comfort all we have."

"Ah! get out of that," says she;
"Now I see your tricks too well.
What a fool you'd make of me,
My palavering ocean Swell!
You only want to plunder me,
And sell the bed from under me—

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Get out now!"—and it's a wonder she Escaped the rogue so well.

With the above sample, we leave this biography to those who may like to look for other specimens of Samuel Lover's humour.

THE YOUNGER HAWTHORNE.

Idolatry: a Romance. By Julian Hawthorne. 2 vols. (H. S. King & Co.)

ALL of us who have either known Nathaniel Hawthorne personally or through his works, are watching with keen interest, and no less keen jealousy, Julian Hawthorne's literary career. Has the cloud-woven mantle of the father really fallen on the shoulders of his son? Are the rare and special gifts which men call genius an hereditary possession, as Mr. Galton would wish us to believe? Or, on the other hand, have we here only literary aptitude and facility, which, though good in their way, are of inferior worth, and will but dim the lustre of a great name?

We can give no certain answer, and must own with real regret that 'Idolatry' affords us little help in solving the enigma.

There are reminiscences, as it were, of Nathaniel Hawthorne in the book. There is something of the same weird power, something of the same moralizing vein, something of the same fantastic imagination. But the contrast is greater than the resemblance. The power is not restrained. The moralizing, which in the father took the form of suggestive hint or stray misgiving, too often becomes a wild and random declamation. The imagination runs riot, and the fantastic element is at times exaggerated into the grotesque. Then, too, in another respect is the contrast marked. No author, who knew so much and felt so warmly, wrote with such perfect purity as did Nathaniel Hawthorne. "I know no story of the kind," once said Henry Chorley, speaking of 'The Scarlet Letter,' "in which the purity so outtops the passion." And another critic wondered how the strength of that manly nature could be so strangely combined with the delicate modesty of a girl.

It is here otherwise. A sensual coarseness peeps out at times from between the pages, and seems to taint what might so easily have been fair and good. It is no longer the gentle faun with his child-heart, but a fiercer and wilder being with something other than a child-heart, that passes by.

This is the great difference between the writings of the father and son, for in Julian Hawthorne's book there are passages a woman should hardly read aloud. At the same time, the fault is not carried further than in several recent novels which women themselves have written, and it is a fault which may surely be avoided in the future. So we will still believe that when what Herrick calls the "wild, unhallowed times" are past, we shall have noble stories to range with the great romances of the greatest of American authors.

Comparing 'Idolatry' with Julian Hawthorne's previous novel, 'Bressant,' we fear that there is no advance. The story is more confused and more unpleasant; and the characters, with one exception, are less clearly defined. The surroundings of the story in 'Bressant' were natural, and showed some humour. In 'Idolatry' everything is monstrous; and, when we close the volumes, we

feel as if we were awaking from a hideous nightmare.

The title itself is not a happy one, and no way conveys the idea of the book; though, indeed, what the leading thought of the book is it would be hard to say.

The story is briefly this: A young American, who has been educated in England, returns to America in search of an uncle, from whom he has hopes of a fortune. He has a struggle by night, in a boat on the Hudson River, with a man who first talks to him like a Mephistopheles, and then tries to strangle him like a Thug. Our young American getting the better of him, throws the man—a man whom the darkness prevents him from seeing—into the river, and is then haunted by a sense of blood-guiltiness. There are some fine passages here, which recall others finer still in the writings of the older novelist. Balder Helwyse (the young American) at last stumbles upon his uncle's house, which was a sort of Egyptian temple; and here he has reason to believe that it is his uncle himself whom he had been drowning. In fact, however, it was an Egyptian,—whom the uncle had brought over and adopted, and who, at the death of his patron, had taken his name,—who had been the unknown foe. The Egyptian has escaped, and finds Balder already in the house. In the house, too, is a beautiful young girl, and the Egyptian, having years ago kidnapped her from Balder's father, believes that she and Balder are brother and sister. He determines, as the most fiendish revenge conceivable, that this brother and sister shall fall in love and marry. Here the book becomes so painful, that the reader revolts against it altogether. Why are we to have these ghastly suggestions of inhuman evil placed before us? The marriage takes place; but at the last moment, when the horror is at the height, it turns out that they are not brother and sister, after all. The Egyptian falls from a ladder and dies in torture. A thunder-storm comes on, and the bride is blinded by the lightning.

This is the main outline of the story; what then is its meaning and its purpose? At one moment it seemed as though the leading thought would be the education that comes from sin, and that Balder would be Donatello, or rather Bressant, in another form. Again the ignorant simplicity of Gnuilemah (the young secluded girl) suggested the idea, that her gradual awakening to the realities of life would be the motive of the story. But after a few pages in which she mistakes Balder for a god, and asks, in words that seem borrowed from the extravaganza of 'Pygmalion and Galatea,' "Tell me, are there others such as you in the place you come from? and do they look like Hiero, or like you—beautiful?"—after a little of this, the idea dies away to nothing.

There is the utter self-abandonment of a poor woman to the Egyptian, and there are the loves of Balder and of Gnuilemah; but if these are the "Idolatry" of the title, they teach nothing, and lead to nothing.

But no moral will compensate in the eyes of most readers, for the horror of a story, which apparently, if not in reality, turns upon unnatural love. That the genius of great dramatists of various times and countries once touched the same theme, and touched it so that compassion grew stronger than horror, is true enough, but many will think that this

is no excuse for a writer of to-day. Shelley's 'Cynthia and Laon' had to be altered into 'The Revolt of Islam.'

But we now gladly leave the unwelcome task of criticism, to point out some of the undeniable beauties of the book.

The character of the Egyptian, half mad, and all wicked, is remarkably drawn. He is all wicked, for he never allows anything to interfere with his passion or his revenge, and yet he is full of sentiment, of a morbid self-pity, and of a gentle refinement. He has some sense of gratitude, and some power of love. His head is subtle, and his heart corrupt; but he is learned in the wisdom of the old world, and skilled with the accomplishments of the new. Gnuilemah is far too shadowy, and Balder does not greatly interest us; but Manetho is a really fine conception.

That there are passages of almost exquisite beauty here and there, is only what we might expect. Take, for instance, this scene in the conservatory, which joins on to Manetho's Egyptian temple. Balder is asleep, and the poor deformed woman, who is Manetho's one admirer, is watching over him:—

"Darkness and silence reigned in the conservatory: the group of the sleeping man and attendant woman was lost in the warm gloom, and scarcely a motion, the low drawing of a breath, told of their presence. A great grey owl, which had passed the day in some obscure corner, launched darkling forth upon the air, and winged hither and thither, once or twice fanning the sleeper's face with silent pinions. The crocodile lazily edged off the stone, plumped quietly into the water, and clambered up the hither margin of the pool, there coming to another long pause. A snail making a night journey across the floor, found in its path a diamond, sparkling with a light of its own. The snail extended a cool, cautious tentacle, recoiled it fastidiously, and shaped a new course. A broad petal from a tall flowering shrub dropped wavering down, and seemed about to light on Balder's forehead, but, swerving at the last moment, came to rest on the scaly head of the crocodile. The night waited and listened as though for something to happen,—for some one to appear! Salome was waiting for some one too,—was it for the dead?"

Surely no one can read this without feeling that the same blood runs through the son as through the father, and that careful work and self-restraint are what are mainly needed; with them, Julian Hawthorne will do much; without them, each novel he writes will be more extravagant and less powerful.

OUR LIBRARY TABLE.

THE *Quarterly Statement* of the Palestine Exploration Fund contains an account of an interesting identification of the site of the ancient Levitical city of Gezer, in the territory of the tribe of Ephraim, by M. Clermont-Ganneau. M. Ganneau had already, in 1873, communicated to the Paris Geographical Society a passage in the historian Mej'r-ed-Deen, in which an account is given of a skirmish which took place between the village of Khulda, whose site is known, and a place called Tell-el-Gezer, and identified this place with Abu-Shusheh on topographical grounds. On a careful examination of the ground in the present year, M. Ganneau discovered two identical bilingual inscriptions, in Greek and Hebrew, cut in the rock, and probably of the Herodian period. The Hebrew inscription is translated "the limit of Gezer," the word for "limit" being that used in the Talmud in speaking of a Sabbath day's journey. One of these inscriptions lies east of Abu-Shusheh, and the other lies north-west of the former; and as a third inscription has been found since, to the

south-west of the first, it seems to be evident that we have here one of the angles of the square with sides of two thousand cubits, which, as we learn from Numbers xxxv. 5, formed the boundaries of the suburbs of the Levitical cities. The position of these three inscriptions in relation to the numerous remains of an ancient city which were found on the plateau of the Tell-el-Gezer, should enable us to determine the extent of the square, and further examination of the ground may bring to light other similar inscriptions. Light may possibly be thus thrown on that vexed question, the length of the Jewish cubit. M. Ganneau points out that the sacred boundary must have been a square, having its four angles at the four cardinal points, and not, as usually supposed, its sides. As hitherto the sight of Gezer has been generally placed at Yasur, the form and extent of the territory of Ephraim, of which tribe it was a frontier town, must be very materially modified in our maps of ancient Palestine. Gezer was one of the royal cities of the Canaanites, and is mentioned several times in the account of the wars of David and the Maccabees. Destroyed by the Egyptians, it was restored to Solomon as part of the dowry of Pharaoh's daughter, and rebuilt by him.

MR. PATERSON, of Edinburgh, has sent us a well-written memoir of the late Prof. Cosmo Innes. This little volume gives an extremely pleasant picture of the man and his life. We imagine that the secret of the authorship may be easily guessed, we have, in fact, given the current rumour in another column; but, whoever the writer is, he or she has performed the task well.

MR. JOHN HOLLAND, of Sheffield Park, was a hard-working literary man, worthy of much respect. His scientific attainments were considerable: if not a poet, his verses, of which he wrote an enormous number, were marked by taste, and he did much to promote culture in his native town of Sheffield. But we cannot think Mr. Hudson wise in devoting over five hundred and fifty pages to his biography of Mr. Holland. A short sketch, such as that of Mr. Cosmo Innes, was all that was called for. Messrs. Longmans & Co. are the publishers.

MESSRS. WARD, LOCK & TYLER have sent us a little book by Dr. W. A. Johnson, called *Arcadian Walks and Drives in the North-West Suburbs of London*, a capital guide for anybody who wishes to explore a lovely district, which builders and railway companies are fast destroying. We trust the volume may have a large sale.

THE *Lectionary Bible*, of the Cambridge University Press, deserves a word of praise for good and careful printing. The title explains itself.

The Religious Tract Society has published *Leaves from the Unpublished Journals, &c., of Charlotte Elliott*, a companion volume to the 'Selections from the Poems of Charlotte Elliott,' issued some little time ago. The book will no doubt please the class of readers for whom it is intended.

THE first instalment of the diaries and pocket-books for 1875 has reached us in the *Concise Diary* of Messrs. Marcus Ward & Co. This diary is as pretty as it is convenient.

WE have on our table *The Management of Infancy and Childhood, in Health and Disease*, by H. Barrett (Routledge),—*Lux e Tenebris; or, the Testimony of Consciousness* (Trübner),—*Sun and Earth as Great Forces in Chemistry*, by T. W. Hall (Trübner),—*A Manual of the Elements of Vocal Music*, by F. L. Jones (Longmans),—*A Commentary on the Text of the Bhagavad-Gétá*, by Hurrychund Chintamoni (Trübner),—*Israel's Iron Age*, by M. Dods, D.D. (Hodder & Stoughton),—*Socialism*, by the Rev. M. Kaufmann, B.A. (King),—*Colonial Experiences*, by A. Bathgate (Glasgow, Maclehose),—*Crusts: a Settler's Fare South*, by L. J. Kennaway (Low),—*A Cluster of Lives*, by A. King (King),—*Seagull Rock*, by J. Sandau, translated by R. Black (Low),—*The Vagaries of a Pen*, by Versatilius (Clarke),—*Select Miscellaneous Poems of Martin F. Tupper, D.C.L.* (Gall & Inglis),—*Hymns of the Church*, by Rev. J. Wallace,

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LIST OF NEW BOOKS.

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Adams's *Sunday Evenings at Home*, cr. 8vo. 5/-; or in 2 vols. 12mo. cl. 2/- each.

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This lady was one of the four daughters of Mr. James Caldwell, a 'squire of the last century school, holding land, and a good deal of it; a lawyer also, and a well-remembered and honoured recorder of Newcastle-under-Lyne. Anne Caldwell was born on her father's estate, Lindley Wood, Staffordshire, towards the close of the eighteenth century, and she died upon it last week, the lady of the manor, landholder, like

her father, and under her maiden — added to her married — name of Mrs. Marsh Caldwell.

No stern necessity, but taste, a love of letters, and a well-grounded, yet not outspoken confidence in her powers, induced this lady to become an author. She was in no hurry about it. She did not challenge the public judgment, nor claim a share of the laurels awarded to other lady writers, till she had thoroughly tested her own capacity. When Mrs. Marsh published her 'Two Old Men's Tales' ('The Deformed' and 'The Admiral's Daughter'), ten years had elapsed since the melancholy closing of the Berners Street Bank. The book made a sensation, and every reader was conscious that the new author was a lady who had lived, so to speak, with her eyes open, and could see all that was before them. It was clear that she possessed acute observation, had much experience, and could not only describe the outward appearances of humanity, but that she could plunge beneath the surface, probe the mind, and the heart, and could charm or terrify by the description of what she found there.

Mrs. Marsh at once took her position, and maintained it for at least a quarter of a century. The novel-reading public looked eagerly for a new romance from her hand. "Romance!" well, that is hardly the word. Her novels were real histories; that is to say, they described social life and its possible, probable, or actual circumstances, with a truth and fidelity that were wonderfully attractive. That Mrs. Marsh was not invariably up to the high mark of her own powers, is undeniable. Take, for instance, the list of the novels that followed the 'Two Old Men's Tales,' namely, 'Tales of the Woods and Fields' (1836), 'Triumphs of Time' (1844), 'Mount Sorel' (1845), 'Aubrey' (1845), that popular story, 'Emilia Wyndham,' 'Father Darcy' (1846), — we note here also, for the sake of chronological order, Mrs. Marsh's historical work, 'The Protestant Reformation in France, and the Huguenots' (1847), — 'Norman's Bridge; or, the Modern Midas' (1847), 'Angela; or, the Captain's Daughter' (1848), 'The Previsions of Lady Evelyn,' 'Mordaunt Hall,' 'Little Arnold,' 'The Wilmingtons' (1849), 'Time the Avenger,' 'Ravenscliffe,' 'Castle Avon,' 'The Heiress of Haughton' (1855), 'Evelyn Marston' (1856), and 'The Rose of Ashurst' (1857). Each novel as it appeared was warmly welcomed, was read and applauded. Many of them, however, have fallen into oblivion. Still the best of them remain. The 'Two Old Men's Tales,' 'Emilia Wyndham,' and 'Norman's Bridge' will keep the author's name bright and honoured on the list of writers who have contributed to the delight and instruction (for there was a moral in all her stories) of mankind.

There was a double reason for her laying down the pen when she did. Mrs. Marsh had been a careful worker for many years. She had done enough; young competitors were entering the lists, and, moreover, in 1858 the death of her only brother put her in possession of the Lindley Wood estate, on which occasion Mrs. Marsh, by royal licence, assumed the additional surname and arms of Caldwell.

Miss Edgeworth, Miss Austen, Miss Ferrier, Mrs. Gore, were all in the field before Mrs. Marsh. They form a true sisterhood, belonging to the same century, and of far finer quality than the anonymous novel-writers of the century previous. It is said of that era that half the boarding-schools for young ladies in England were kept by "mistresses," who had right to the same title in their former vocation. Some of the novels seem to have been written by the same sort of personages. The two young ladies in Hannah More's 'Cœlebs' name, among other novels they have been reading, 'Tears of Sensibility,' 'Sympathy of Souls,' 'The Fortunate Footman,' and 'The Illustrious Chambermaid.' If it be objected that we owe this list to a novelist's imagination, we turn to Miss Mitford's account of her own circulating-library reading in the year 1806. The old leaven is mixed with the newer and better substance, for we find 'Midnight Weddings' and

'Amazement' in the same lot with 'St. Clair of the Isles,' and Miss Edgeworth's 'Leonor.'

Miss Edgeworth opened the present century admirably with her 'Belinda' (1801). The story, however, is not altogether free from old repulsive matter, and that because Society was not free from the old repulsive manner: just as the comedy which took merit from ceasing to be coarse seems to the later higher taste intolerably vulgar. In Miss Austen there is that power of description which has led some persons to rank her with Defoe, and that insight into human motives which has emboldened other persons to compare her with Shakespeare. Mrs. Gore painted Society as Cosway did his miniatures: it was wonderfully life-like, but with touches of too bright colour. Miss Ferrier was in every respect an artist, and portrayed the incidents of life with the minuteness and distinctness of a Dutch limner of cabinet pictures. Mrs. Marsh had something of all their qualities, but she had her especial quality also. No writer had greater power than she of compelling tears. No book of its time produced more irrepressible bursts of tears than 'The Deformed,' or more solemn silent showers than that heart-rending story of 'The Admiral's Daughter.' There was a fine sense of humour in her too; together with clearness of judgment on some of the problems of life, and what are called duties of one person to another; and a rare fidelity in bringing vividly before her readers the beauties of nature, or the domestic surroundings of a bride in the gloom of her new home on the sunless side of Chancery Lane. Another school has, unfortunately, succeeded, but its day has pretty well come to an end; and there is promise (amid infinite trash) of something better. Meanwhile, Mrs. Marsh's death has not, any more than her retirement, eclipsed (as Johnson sillily remarked of Garrick's decease) the gaiety of nations, but it leaves with us the honoured memory of an accomplished lady, who devoted to the noblest ends the high qualities which came to her by nature, or were acquired by education.

THE PUBLIC LIBRARIES OF LONDON. LAMBETH PALACE LIBRARY.

On the southern bank of the Thames, nearly opposite the Houses of Parliament, and a little higher up the river, stands Lambeth Palace — a picturesque pile of buildings, but seldom visited by any of the thousands of persons who daily crowd our river steamers, yet interesting in many ways, with its spacious gardens, its Lollards' Tower, and other remains of the old Archiepiscopal residence; thronged with the memories of its successive occupants, and of incidents that belong to our national history.

On none of these, however, is it our purpose here to dilate. What we are mainly concerned with just now is the valuable Library housed within its walls.

The Library at Lambeth Palace is not so rich as that of Sion College in the number of its printed books, but is superior to it, and, indeed, to every other library in the metropolis (the British Museum, of course, always excepted) in the number, beauty, and importance of its MSS. For this and other reasons, combined with the freedom of access granted of late years to the public, it deserves particular attention.

The Library is usually said to have been founded in 1610, by Archbishop Bancroft, of whom we used often to hear in our young days, from an old controversial clergyman, that he was "no chicken in matters of discipline," — the fact being, "not to put too fine a point upon it," that he was a ruthless persecutor of all Puritans and Sectaries; and it abounds in the controversial literature of the time in which that prelate lived. While Bishop of London he acted as a sort of Censor General of the press, and suppressed numerous books, — so far, that is, as any printed book can be suppressed, — but carefully retained a copy of each for himself, which copies are still preserved at Lambeth.

There must have been a Library at Lambeth, however, before Bancroft's time, or, at least, some collection of MSS. and printed books; otherwise, how are we to account for the preservation there of the valuable collection of Archiepiscopal registers, which form one of its most important features? These, perhaps, may be regarded rather as muniments than as books; but in all large libraries such documents are reckoned up in any enumeration of their contents. But what became of Archbishop Warham's library? That learned prelate, the friend of Erasmus, of Dean Colet, and numerous other scholars, must surely have possessed a valuable collection of books, and it is only reasonable to suppose that a portion of those now in Lambeth once belonged to him. We know that this is the case with some of Cranmer's books, for it was only the other day that we saw and handled them; although the bulk of Cranmer's library passed away from Lambeth after his burning, and eventually found a place in the library of the Kings of England, which is now in the British Museum. Similarly, we may presume that there are still on the shelves at Lambeth some few, at least, of the books that once belonged to Cranmer's successors, namely, Pole, Parker, Grindall, and Whitgift.

Still the honour remains with Bancroft of having been substantially the founder of the Library at Lambeth Palace, inasmuch as he gave to it by will his entire private collection of MSS. and books, to be preserved for ever to the use of his successors in the See, "provided they bound themselves to the necessary assurances for the continuance of such books to the Archbishops successively." Otherwise, he bequeathed them "to His Majesty's College at Chelsea, if to be erected within six years, or otherwise to the Public Library of the University of Cambridge."

Bancroft dying in 1611, his successor, Archibishop Abbot, accepted the conditions of his predecessor's will, and greatly augmented the library, by bequeathing to it his own collections when he died in 1633. Laud's books, after his execution in 1645, passed away from Lambeth, he having, by his will, bequeathed to St. John's College, Oxford, such of them as were not already in that library. After Laud's death, the see was vacant until the Restoration, and the Library was in danger of being dispersed or lost. Col. Scott, a fierce partisan, who occupied the Palace in the Parliamentary interest, destroyed the great Hall, desecrated the Chapel, and in other ways played havoc with the Archiepiscopal residence, was not the man to pay much respect to the books and MSS. Several, indeed, were purloined, and several mutilated. In this strait, Selden stepped in to rescue the remainder. How much literature in every way owes to that great scholar and enlightened politician! Looking into the provisions of Bancroft's will, he saw a means of placing the Library in safe custody for the time being. This was by advising the University of Cambridge to claim it, there being no longer an Archibishop of Canterbury, and the College at Chelsea not having been erected within the six years specified. Acting upon this advice, the University put forward its claim, which, not being disputed, the books and MSS. were given up to its keeping, and in 1647 were safely lodged in the public library at Cambridge.

At Cambridge they remained until the Restoration, when Bishop Juxon was made Archibishop of Canterbury. That prelate rebuilt the great Hall, in exact conformity with the original destroyed by Col. Scott, restored the Chapel, and made many other necessary repairs at Lambeth. Finally, he re-claimed from the University of Cambridge the Library of Lambeth Palace, to be devoted to its original uses. He did not live, however, to see this effected. It was under the primacy of his successor, Archibishop Sheldon, 1663-78, that the Library was replaced in its old quarters, namely, in the old galleries above the cloisters — a most inconvenient habitat, and especially uncomfortable in the winter, when, as the late Sir Harris Nicolas

alleged, "none but Capt. Parry or men of his crew" could possibly make use of the collection.

Sheldon by his will bequeathed a portion of his own library "towards the increase and improvement of the public library of the See of Canterbury, now settled at Lambeth House." Archbishop Sancroft intended to leave his private collection to his successors, and with that view had, in fact, transferred it to the Library; but upon being deprived in 1691, he altered his mind, and presented his books to Emmanuel College, Cambridge, of which he had been Master. Tillotson, who succeeded him, appears not to have given or presented anything to the Library; but his successor, Archbishop Tenison, 1695-1716, bequeathed part of his books to this Library, part to the Cathedral Library of St. Paul's, and part to the Library attached to his Grammar School, in Castle Street, Leicester Square. Many of the books at Lambeth bear his autograph, and some have copious MS. notes in his handwriting. Neither Archbishop Wake, nor his successors, Potter, Herring, and Hutton, gave anything to the Library; at least, if they did, such additions were very unimportant. Archbishop Secker, 1758-68, to repair the neglect of the last-named prelates, bought up numerous books, at a considerable expense, some of which he presented during his lifetime to the Library, and left others to it at his death. He also bequeathed to it several MSS. written by himself. Archbishop Cornwallis, 1768-83, during his lifetime, presented many valuable books to the Library, and, according to Dr. Ducarel, "caused a very curious collection of old printed tracts and pamphlets (from the reign of King Henry the Seventh to that of Queen Anne), which had long lain here undigested, to be methodized and bound in sixty volumes. And since His Grace's death some valuable articles have been presented by his accomplished lady, who took great delight in this library, which she visited almost every day." This was the prelate, we may remark, *par parenthèse*, to whom George the Third, prompted, it is supposed, by the Countess of Huntingdon, addressed a letter reproving him for the *roul parties*, a new importation of fashion, which he allowed to be held in the Palace, and warning him, under pain of his kingly displeasure, not to encourage such dissipation, inconsistent alike with his calling and with the character of Lambeth Palace, once famous for its piety and learning. If Archbishop Moore, 1783-1805, gave any books to the Library, they were neither numerous nor important; but both Manners Sutton and Howley, 1805-1848, contributed largely to the theological department.

Archbishop Manners Sutton is also credited with having given, though he only deposited in the Lambeth Library, a valuable collection of MSS., principally Biblical, brought by Prof. Carlyle, the distinguished Oriental scholar, from the East. Prof. Carlyle was appointed to accompany Lord Elgin's Mission to Turkey in 1799, at the suggestion of Mr. Pitt and the Bishop of Lincoln, in order that he might collect such ancient MSS. as were believed to be still existing in the monasteries of the East, and make them available for the purposes of learning. Accordingly, says Dr. Hunt, "he visited all the monasteries of the Greek monks or caloyers of the Princes' Islands in the Sea of Marmora. . . . There were many copies on paper and vellum of different parts of the New Testament, written apparently in the eleventh, twelfth, and thirteenth centuries. The most beautiful of these he bought from the monks. They are now deposited in the Archbishop of Canterbury's Library at Lambeth." Prof. Carlyle also visited Jerusalem, where he made a further collection. "In the collegiate house belonging to the Greek Patriarch of Jerusalem," he informs us, "we found a very well-furnished library, including a considerable number of manuscripts. . . . The Patriarch behaved to us with the utmost liberality. . . . allowing us to take any of the manuscripts we might wish to send to England, for the purpose of being examined and collated. Such as we thought interesting or curious were forwarded to London, together with the

MSS. from the Princes' Islands, and are now in the Library at Lambeth." There were, therefore, three classes of MSS. in the Carlyle Collection: 1, Those bought by the Professor with the public money; 2, Those borrowed from the Patriarch of Jerusalem, which, we believe, were afterwards restored; and 3, Those which still belonged to Prof. Carlyle as his private property. It was the last-mentioned that Archbishop Manners Sutton purchased and gave to Lambeth Library.

Mr. Edwards, in his "Memoirs of Libraries," a highly valuable work, informs us that, "Not long after the publication of these passages in the 'Memoirs relating to European and Asiatic Turkey,' a writer in the *Westminster Review*, known to be describing his personal experience in the matter he treated of, took occasion thus to express himself:—'The Library in the Archbishop's Palace at Lambeth is said to be of great value. Visitors have been turned back with civil incivility; an order to see the Library has been scanned with the curious eye of an advocate seeking for special demurrer, a flaw, a variance, an irregularity; it has been held to be an order to see some particular librarian, who was not then there, or to enter at some times, or under some circumstances, other than those existing,' &c.

Happily all this is now changed, and the Library is at present accessible to the public during three days of the week—Monday, Wednesday, and Friday—with little or no formality. One reason, though not quite sufficient, for this charriness of access to the public, consisted, no doubt, in the inconvenience of the apartments in which the Library was situated, as mentioned by us above. Happily, however, this was got rid of, in the year 1828, through the liberality of Archbishop Howley, who arranged that the Library should be transferred to the magnificent Hall re-built by Juxon, and, at his own expense, caused it to be divided into recesses, fitted with deal presses, painted to imitate oak; and in this room the Library now repose.

Literary Gossip.

COL. P. EGERTON WARBURTON, the Australian explorer, whose wonderful expedition from the centre of Australia to the West Coast, accomplished by him and his party under difficulties and privations of a most appalling character, was rewarded with the gold medal of the Geographical Society, is now in London. He brings with him a journal of his expedition, which, to judge from the speech made by him at a banquet given in his honour at Adelaide, should be of interest. It will be published in a short time under the editorship of Mr. C. H. Eden, author of "My Wife and I in Queensland."

A VOLUME, illustrative of "Some Passages in the History of Mrs. Serres, *soi-disant*, Olive, Princess of Cumberland," is said to be in preparation by Mr. Thoms, from a large collection of her original letters and papers now in his possession. It may be remembered that soon after the celebrated Ryves trial, Mr. Thoms satisfactorily proved the non-existence of that Polish Princess from whom Mrs. Serres claimed to descend.

SIR H. MAINE's new book has gone to the printers.

MISS COBBE will publish next week a series of essays on "The Hopes of the Human Race, hereafter and here," with a preface having special reference to Mr. Mill's forthcoming volume.

MR. JAMES GRANT, author of "The Romance of War," will write the story for Routledge's forthcoming Christmas Annual. The title of the story is "The Dead Tryst." It treats of

the investment of Paris by the German army in the recent war.

MR. HEMANS's book on "Historic and Monumental Rome," which has been long in the press, will be ready in a few days—it is especially intended for students of classical and Christian antiquities in the capital of Italy.

It is rumoured that the little monograph of the late Prof. Cosmo Innes, which we have noticed in another column, is from the pen of his daughter, Mrs. Hill Burton.

MR. JAMES GRANT, author of "The History of the Newspaper Press," &c., and editor of the *Christian Standard*, has just ready for publication "The Plymouth Brethren: their History and Heresies," in which an account is given of the rise, progress, and doctrines of that religious denomination.

A CORRESPONDENT sends us the following extracts from a letter of Barry Cornwall's:

"32, Weymouth Street, 14 Nov., 1874.

"Dear Sir,—I have this morning received your book, and your letter accompanying it. Although I can scarcely write (I am eighty-two), I will try to thank you for it. . . . I observe that names are connected with one or two poems which are familiar to me. There is, for instance, the name of my poor daughter (who died three or four years ago). There is the name of Tennyson, whom I have long known; and of Lord Byron, whom I remember in my youth. I was, in fact, at Harrow School with him, and with Sir Robert Peel, about the year 1801. You see I speak of everything in the past tense; so I shall be amongst the past very shortly. That I shall die and be forgotten is one of the consequences of living at all. You will excuse all this vapid nonsense from a man who has lived into his *second childhood*. . . . Your obliged,

B. W. PROCTER."

THE death is announced of the Hon. E. Twisleton, who served on the Oxford University and Public Schools Commissions, and was for some years a Civil Service Commissioner. When he retired from the latter post, Mr. Twisleton published the "Handwriting of Junius, Professionally Examined by Mr. C. Chabot, with Preface and Collateral Evidence by the Hon. E. Twisleton," a book which for a time seemed to revive the courage of the Franciscans; but has, as we predicted at the time, proved but a weak support for an impossible theory. Mr. Twisleton performed a more substantial service to literature and science in his "Tongue Not Essential to Speech," which appeared in 1873. Another name in last week's obituary is that of the Rev. J. E. Bode, author of "Ballads from Herodotus," which at the time they appeared enjoyed some popularity. In 1857 Mr. Bode contested the Oxford chair of poetry, which, however, fell to Mr. M. Arnold.

FOR the last twenty years it has been attempted, with rather indifferent success, to establish in Europe reviews and newspapers intended to serve as a link between the members of the Latin race scattered in both hemispheres. Some have been written in French, as *La Revue Coloniale*; some in Spanish, as *El Eco de Ambos Mundos*; some in Portuguese, as the *Eco Americano*; others in both French and English, &c. We have received the September number of the *Revista Latino-Americana*, published in Paris, which appears to us a new endeavour in the same direction. Of course we sincerely wish all success to this monthly, mostly written in Spanish, with some papers in French intermixed. The interlard-

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ing of Spanish with French appears to us a bar to ultimate success, as a French reader who does not understand both languages will scarcely find it worth his while to subscribe for the purpose of having the benefit only of the articles written in his own language. However, the various papers contained in this bulky magazine of more than 200 pages, royal octavo, are interesting.

PROF. FRIEDRICH KURSCHAT has recently conferred a great boon on philologists by the completion of the first volume of his 'Wörterbuch der Litauischen Sprache.' It contains, however, only the German-Lithuanian part of the dictionary. He commenced with it, he explains in his Preface, in the interest of his countrymen, the Prussian Lithuanians, about 150,000 in number, whose fate it is to be ruled by officials, and exhorted by ministers, alike unskilled in faithfully rendering German words by their Lithuanian equivalents. In their behalf, he has not only translated German words, but he has also done his best to clothe German ideas in a Lithuanian garb. A great deal of the Lithuanian previously printed, he remarks, has been Germanized on the one hand, and Polonized on the other; but he has been careful to draw only from an undefiled Lithuanian well, every proverbial expression in the book having been taken down direct from the lips of the people. Of the Lithuanian books published in Russia, he speaks unfavourably. They must be printed in the Russian character, which the Lithuanian peasants cannot read, and therefore prayer-books for popular use are printed at Tilsit, and smuggled over the border.

UNDER the auspices of the Ateneo Veneto a fine quarto volume, with a portrait of Laura, has been published in Venice, of which only 250 copies have been printed. Amongst other papers are a learned report by Signor Valentini, Librarian of the Biblioteca Marciana on the Petrarchian Codices contained therein; an Essay, by Signor Crespan, on the style and school of Petrarch, and on the principal Venetian Petrarchists; and an account, by Signor Fulini, of 'Petrarch before the Signoria.'

'LES Grammairiens Français depuis l'Origine de la Grammaire en France jusqu'aux dernières œuvres connues,' par J. Tell (Paris, Didot), is a detailed analysis, in chronological order, of more than four hundred different works, beginning with Geoffroy Tory, the celebrated printer (1529), and ending with the last pamphlet, 'Sur la Langue Universelle,' of M. J. Deconinck (1873). The 'Champfleury auquel est contenu l'Art et Science de la deue et vraye Proportion des Lettres,' Paris, G. Tory, 1529, small folio, can scarcely be deemed a French grammar. To find earlier ones, M. Tell should have looked for them in England. He would, for instance, have discovered, 'Here is a Boke to speke Frenche,' London, R. Pynson, no date, quarto; Barclay (A.), 'The Introductory to Write and Pronounce Frenche,' 1521, folio. J. Palsgrave's 'Leclarissement de la Langue Francoise,' London, 1530, folio, remains, after all, the earliest real French grammar. We wonder if M. Tell had the good fortune to meet with 'Corderii Mathurini, Les Déclinations,' Lyon, 1543, octavo, unnoticed by all bibliographers, and in which the imperfect of the subjunctive in the first declension is stated to terminate

indifferently in *isse* or *asse*: *je parlisse* or *parlasse*, *je mangisse* or *mangeasse*. We presented a copy of the book to a friend a good many years ago, and since have never been able to see or hear of another.

MESSRS. DE LA RUE will issue this season a pack of novel playing-cards, in which, whilst historical personages of the present time are introduced as the honours, the traditional quaintness of the old playing-cards is preserved, so that the card-player's attention is not disturbed.

THE AUTHORS of 'The Coming K—' and 'The Siliad,' have in hand the Christmas Annual, for this season, under the title of 'Ion Duan.' It is further characterized as a twofold journey, with manifold objects. It will comprise some dozen cantos, and have pictures and portraits.

THOSE who have Didot's edition of Aristotle's works, will be glad to see a concluding volume, the fifth, containing a copious index to the whole.

"At last," the New York *Nation* says, "we have an official U.S. Postal Guide which is worthy of the magnitude of our service, and which will, like its British exemplar, be revised and published quarterly. The work, as we lately mentioned, has been committed to the Riverside Press, and bears the imprint of Hurd & Houghton, New York."

MR. GOSSIP writes to us with reference to the curious mistake we pointed out in the Chess Player's Manual:—"Allow me to point out that I have committed no blunder here, neither have I contradicted myself. Had you not omitted the context, this would have been apparent. On p. 658, when I say that Black ought to obtain the advantage in the Petroff defence, I merely refer to one variation of the Petroff defence, which by a simple transposition of moves occurs in the King's Bishop's opening, and which Mr. Lowenthal, in opposition to Mr. Staunton, has proved to give Black the advantage. This is shown on p. 79 of the 'Manual.' I only allude to one variation, when White makes a weak move on his third move, viz. 3. B. to Q.B. 4., instead of 3. Kt. takes P., his best course, whereas your statement leads to the conclusion that I not only contradict myself, but declare that Black, in the Petroff defence, should get the advantage, *with the best play*. Consequently, the blunder which you ascribe to me is imaginary." We have looked again at the context, but we are unable to see that it at all saves Mr. Gossip. Mr. Gossip confirms what Mr. Pierce has said, that Mr. Gossip is responsible for the selection of the problems in the 'Manual,' and adds:—"With regard to your remarks on my play, I beg to state that I never played in tournaments or matches against Messrs. Bird and Hoffer, but that I have defeated at evens, in tournaments of the British and Counties' Chess Associations, Messrs. Burn, Skipworth, and Wayte, and have also won games at evens in matches of Messrs. Gocher and Owen, so that I cannot admit my successes to be such 'chance' ones as you state."

THE controversy in the *Times* provoked by "X. Y. Z." raises an important question quite independently of the letter or book in dispute. The practice of writing lives is greatly on the increase. Everybody now-a-days has his bio-

grapher; and these books are not "kept back for nine years," but are hurried through the press, lest the hero should be forgotten before the volume appears. Hence the importance of caution in printing letters that must be of quite recent date. Some people imagine the use of blanks is a sufficient safeguard; but this is quite a mistake, for any one of sufficient industry and curiosity soon penetrates the frail defence. The best security is not to gratify the curious by revealing matters that really should not be made public.

SCIENCE

ANTHROPOLOGICAL NOTES.

IT is well known that many organic tissues readily absorb moisture, and by taking advantage of this property rude hygrometers have been constructed of hair, whalebone, and other animal substances. But it is not generally remembered that osseous tissue is also decidedly hygrometric, and that the form and dimensions of a bone may vary considerably, according as it is moist or dry. Welcker showed, many years ago, that a skull suffered changes of form and volume when kept for several days in water; but it has been left for M. Broca to take up this subject, and work it out with his characteristic zeal. These studies on the hygrometric properties of crania, with special reference to their bearing on craniometry, are published in the last number of his *Revue d'Anthropologie*. M. Broca finds that the changes in the diameter and capacity of a skull, and in the form of its contours, consequent upon absorption of moisture, may introduce grave errors into craniometric determination. Skulls after exhumation vary from day to day in weight, diameter, shape, and capacity; and M. Broca concludes from his numerous experiments that it is not safe to measure them until they have been exposed for a considerable time, perhaps five months in cold or two months in warm weather. After this exposure they may be safely measured at any time; for the moisture having evaporated, subsequent hygrometric changes will be too slight to interfere practically with any craniometric observations.

Oryzcephalic is the term which Dr. Zuckerkandl applies to that particular form of skull which is drawn out vertically, so as to present a comparatively sharp vertex, whilst he restricts Lucie's term *acrocephalic* to such skulls as are also extended in the vertical direction, but instead of being acutely terminated are more or less cylindrical in form. Dr. Zuckerkandl's paper, 'Ueber oryzcephale und acrocephale Cranien,' read before the Anthropological Society of Vienna, is published in a recent number of the Society's *Mittheilungen*, where it is illustrated by eleven figures of these and some other rare forms of crania.

Scaphocephalic forms the subject of an interesting paper communicated by Dr. Zaaijer to the Dutch Academy of Sciences at Haarlem. After referring to the labours of Von Baer, Barnard Davis, Calori, and other writers on this subject, the author describes a new example of a scaphocephalic skull from Zutphen. In this rare type the cranium is elongated, laterally compressed, and extended into a ridge or keel in the sagittal region. So far as can be ascertained, it does not seem that scaphocephalism is incompatible with the attainment of long life or of high intellectual development.

As a contribution to the ethnology of the Prussian Baltic provinces, Dr. Lissauer, of Dantzig, has published a paper, entitled 'Crania Prussica.' He finds that throughout the whole province of Tilsit, the ancient graves yield a pure dolichocephalic skull, agreeing perfectly with the old Rhineland type. Whilst this form is found in the tumuli west of the Weichsel, there occurs to the east a broad skull, formed apparently by the fusion of pure brachycephalic and dolichocephalic elements.

In recently referring to the good work which is being carried on in Jeddö by the German Society for the study of the Natural History and Ethnology of Eastern Asia, Prof. Virchow called attention to Dr. Hilgendorf's studies of Japanese crania. It is found that the cheek-bone, instead of being a single structure, is frequently divided by a suture into two distinct elements, and Dr. Hilgendorf considers this so characteristic that he has called the additional bone the *os japonicum*.

An interesting little paper on the peculiarities of the eye-lids in the Mongolians and Caucasians forms the opening article in the last number of the *Zeitschrift für Ethnologie*. The paper contains the results of original observations by Prof. Metzschinkoff, of the University of Odessa.

In the same number of the *Zeitschrift* we find a letter from Dr. Zerda, describing the antiquities brought to light in draining the lagoon of Siecha, near Bogotá. These relics show that the old Chibchas were acquainted with gold, silver, and some other metals, and with the art of preparing certain alloys.

Some excavations in the neighbourhood of Almuñecar, in the south of Spain, undertaken last year by Dr. A. Schetelig, have been described in the *Archiv für Anthropologie*. The paper is accompanied by a large number of plates of skulls and pottery dug up in these researches.

Several notes and papers on prehistoric archaeology have been recently published by the Vienna Anthropological Society. Among them we may notice a description of the "verschlackte Steinwälle," in the district of Strakonic, in Bohemia, by Dr. Woldrich. These structures are stone walls which have the separate stones united not by means of mortar but by an incomplete vitrification, brought about by the action of fire; hence they may be compared with the well-known vitrified forts of Scotland.

A few months ago one of our Correspondents described the two Akka children given by King Munsa to Miani, and afterwards brought to Italy (*Athen.*, June 13, 1874). The Italian Geographical Society has published photographs of the boys, accompanied by a short description by Prince Cantacuzène. As these photographs show the children completely dressed, they are not well adapted for anthropological study; but copies of some other photographs, by Prof. Cornalia, of more scientific value, have been engraved in a recent number of *M. Broca's Revue*. It has been supposed, from an expression used by Dr. Schweinfurth, that the Akka skull is brachycephalic, and if this were really the case it would be a character of great interest, for the negro as a rule is strongly dolichocephalic. The fact is, however, that the Akka boys are by no means exceptional in this respect, but like ordinary negroes are decidedly dolichocephalic, the index of Thibaut not exceeding 73.

At the request of the Italian Geographical Society, Mr. Hyde Clarke has carefully studied the scant vocabulary obtained from these Akka children. It appears from this examination that the Akka language is not related to the languages of the Bushmen, Mincopies, Fuegians, and other short races, but conforms to that of Dr. Chailly's Obongo in West Africa. Mr. Clarke has also pointed out a connexion between the Akka and some of the older Indian languages, such as those represented by the Nagas and Garoos; and finally he traces an affiliation between Akka and the Carib languages of South America.

THE OPENING OF KEW GARDENS.

A CORRESPONDENT writes:—"As the proposal to open the Kew Botanic Gardens earlier in the day than one o'clock, the present hour of opening, is likely to be favourably received by London sight-seers, it is as well to consider how far that proposal is feasible, as it may justly seem to those responsible for the working of that institution that such an arrangement is not so simple a matter as it may appear to the outside world. The opening of the Kew Gardens at nine or ten o'clock would at once necessitate a considerable addition to the staff of gardeners, and even with that addition the

exhibition would not be maintained at its present height of efficiency.

"For even if the workers were doubled in number, if the public were admitted throughout the day, not half the work would be obtained from them as is obtained from the existing force of gardeners, so great are the interruptions caused by an influx of visitors. The temptations to idleness, gossip, and flirtation to which they are thus exposed render it difficult to the foremen to keep the gardeners at their duty after one o'clock; and if these temptations were active at all hours, the annoyance and trouble that would be thrown on those responsible for the well being of the institution would be so serious that it would be almost impossible to engage foremen worthy of such a post.

"Even in the Pleasure Grounds the operation of the mowing-machines is not unfrequently arrested by inquiring strangers from the East End of London, to whom such implements are a novelty; and still more practical difficulty would arise from throwing open the hot-houses. Those houses are of necessity limited in space. The movement of wheelbarrows, watering engines, and of plants would cause embarrassment both to visitors and workmen; nor would it be possible under such conditions to attend to the due closing of the outside doors, so essential to the maintenance of the proper temperature of a hot-house. And the present 'close time' in the Gardens is also the only opportunity afforded to the heads of the establishment for a review, without hindrance, of the condition of their charge, and when scientific students and artists can pursue their studies.

"The Gardens at Kew are on view daily throughout the whole year, Christmas-day alone excepted, and thus afford as much accommodation to the public as any similar institution in the Empire; and it may be hoped that, if the Director should think that an earlier hour of opening would enhance the cost and difficulty of maintaining the Gardens more than it would advantage the sight-seer, that his decision may be accepted without cavil, as his opinion would be founded, not on any desire to save himself trouble, but because he rightly feels that the Royal Botanic Gardens are not designed to be merely a place for pleasure or amusement, but also for the advancement of science."

So far our Correspondent. To us, it seems the whole question is one of expense. If the Government would enable Dr. Hooker to increase his staff, we do not see why the Gardens could not be maintained in their present state and yet be thrown open at ten o'clock.

'THE VOYAGE OF THE BROTHERS ZENO.'

British Museum, Oct. 12, 1874.

NOTHING could be farther from my thoughts, either last week or now, than to make any appeal either to, or from, the mere *opinions* of your reviewer. I have appealed to facts and logical deductions, and if your reviewer had attempted to refute them, it would have been more satisfactory, and might have carried more conviction to your readers. But since, in your reply, you challenge the *authenticity* of the Zeno narrative on the score of one of those pieces of absurd hyperbole, which I was the first to detect as such, and to expose as an element of misconception, I claim permission to ask your readers whether an ancient Venetian document which has been proved to be authentic by its accurate detailed northern geography, when compared with the minute surveys of to-day, can be proved to be unauthentic by the acknowledged hyperbole which may happen to occur in it? The "Milione" of Marco Polo abounds in hyperbole, and, in so far, is wanting in the "truth" to which you refer in your reply, but yet it is a genuine and authentic document, and that is what, as your reviewer well knows, I am contending for, and have proved geographically, for the Zeno narrative as a link in the chain of geographical discovery. In medieval travels the absence of hyperbole is rare, and it is for the critic to sift the wheat from the chaff, and this is what I hope I have done with Zeno.

LIEUT. JULIUS PAYER, the second Commander of the Austrian North Polar Expedition, who explored, by sledge, the newly-discovered lands north of Nova Zembla, has accepted the invitation of the President of the Royal Geographical Society to attend in person, and read a paper on his discoveries, at the opening meeting of the Society for the ensuing session, November 9.

Then, as regards the map, your reply triumphantly hails, for a damaging impression on the mind of a cursory reader, the admission of *additions*, and, fortunately, your review recognizes that truth also, in the words "there is a second Shetland in its proper place," and yet your reviewer studiously ignores a fact which no living soul can deny; viz., that the ignorance of northern geography, shown by those absurd *additions*, proves the probity of the editor, who could at the same time give us, as the contents of his ancestors' letters, perfectly accurate geography of the same places in the text. This fact will live, persistently though your reviewer ignores it; but I have now another fact to mention, which seems to have been entirely overlooked, which is, that the "*additions*" which your reviewer triumphantly admits, involve the necessity of an *original map*. I need say no more.

SOCIETIES.

MICROSCOPICAL.—Oct. 7.—C. Brooke, Esq., President, in the chair.—A list of donations was read to the meeting, and included several old microscopes and some optical apparatus formerly the property of Dr. R. Brown, and now presented to the Society by Dr. J. Gray.—A paper, by Mr. A. Sanders, entitled 'Supplementary Remarks on the Appendicularia,' was read by the Secretary, in which the author corrected several observations made in the course of a previous paper, and gave a minute and exhaustive description of a species which he believed to be different from any hitherto described, although he refrained at present from naming it as new. The paper was illustrated by drawings.—A paper, by Mr. Kitton was also read by the Secretary, 'On some New Species of Diatoms, found in Deposits sent from New Zealand by Mr. H. R. Webb, and by Capt. Perry, from Colon.'—Mr. H. J. Slack made some observations on certain new silica films prepared from a solution containing four parts of glycerine to one part of water, and pointed out the difficulty of obtaining clear definition of the forms presented when high-power objectives of large angle were employed, whereas those with small angular aperture gave good results.—Mr. Stewart drew the attention of the Fellows to a remarkable living organism, exhibited in the room by Mr. Badcock, and as to the nature of which considerable doubt was entertained, the prevailing idea being that it was either an entozoon or the larval form of some unrecognized animal.

AN SHAKSPERE.—Oct. 9.—F. J. Furnivall, Esq., Director, in the chair.—The Director announced that Part 1 of the Society's *Transactions*, and of its "Allusion Books" were ready for delivery; that Part 2 of the *Transactions* was nearly all in type; and that all the text of Mr. P. A. Daniel's single and parallel text editions of 'Romeo and Juliet' was in type, so that their issue early next year was certain.—The paper was by Mr. R. Simpson, 'On the Politics of Shakespeare's Historical Plays.'

MEETINGS FOR THE ENSUING WEEK.

MON. Engineers, 7a.—'Mechanical Pudding' Discussion; 'Working of Marine Worms, and the Remedies applied in the Harbour of San Francisco.'

TUE. Queen's Microscopical Club, 8.—'Cutting Sections of the Eye of Insects, and on a New Instrument for that Purpose,' Mr. R. P. Williams.

Science Gossip.

LIEUT. JULIUS PAYER, the second Commander of the Austrian North Polar Expedition, who explored, by sledge, the newly-discovered lands north of Nova Zembla, has accepted the invitation of the President of the Royal Geographical Society to attend in person, and read a paper on his discoveries, at the opening meeting of the Society for the ensuing session, November 9.

It is reported that a distinguished Fellow of the Royal Society, well known for his researches into problems of natural history which do not fall within the regular scope of chemistry, physics, or physiology, is about to found a laboratory on the

sea-coast, intended with the view of

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sea-coast for the continuation of his studies, and intends to endow the institution so commenced with £1,000 a year upon his demise.

It is proposed to make the following changes in the Council of the Mathematical Society: Prof. H. J. S. Smith, F.R.S., to be President, *vice* Dr. Hirst, F.R.S., who becomes a Vice-President, in the room of Mr. W. Spottiswoode, F.R.S. This last-named gentleman having served his term of office becomes an ordinary member of the Council. The vacancies caused by the retirement of Prof. Henrici, F.R.S., and Mr. J. J. Walker, have been filled up by the selection of Mr. R. B. Hayward and Mr. W. D. Niven. The election of the Council will take place at the Annual General Meeting, to be held on the 12th of November.

The *Archiv* for microscopic anatomy, which was started by the late Prof. Max Schultz, of Bonn, and edited by him for ten years, will be continued by Prof. Waldeyer (his successor in the chair of Anatomy at Bonn) and Dr. La Valette St. George.

PROF. HAECKEL, of Jena, has just published a new popular work on Darwinism in its application to man. The work is entitled 'Anthropogenie,' and is copiously illustrated. A translation of his earlier popular work, under the title of the 'History of Creation,' is in the press.

PROF. WYVILLE THOMPSON has sent home from the Challenger Expedition sixty cases of specimens preserved in alcohol, &c., which will remain unopened until he returns.

On the 15th of this month there was a Jubiläum Festival in Leipzig, in honour of Prof. Karl Ludwig, the physiologist, who has attained his fifty-fifth year of professorial work. An album has been presented to him by his former pupils, containing over a hundred photographs, the portraits of those who have worked with him, many of whom now hold professorships in Germany, France, Italy, Russia, England, and America. Besides this a marble portrait-bust of the Professor was presented to him, and a volume containing sixteen original memoirs on physiological subjects, written in honour of the occasion.

An engagement has been made by the Commissioners for the Exhibition of 1851 and the India Office, by which the Exhibition galleries in Exhibition Road will be used for the India Museum, now most imperfectly displayed.

OUR Parliament made it compulsory on our miners to furnish copies of the plans of abandoned mines, so as to ensure accurate knowledge of the condition of subterranean workings. One point of great importance was forgotten, and that point is now properly engaging the attention of the French Government. The Minister of Public Works has sent instructions to all mining engineers, requiring that the north point, on all plans of mines, should be put on, not according to the magnetic, but the true meridian, the north being always the upper edge of the paper. Close attention to the annual variation of the needle should have been insisted on.

Two interesting papers are contributed by M. Auguste Wijkander, a member of the Swedish Arctic Expedition, to the *Archives des Sciences Physiques et Naturelles*, for September. The first 'Observations sur le Spectre de l'Aurore Boréale,' and the second 'Observations sur l'Électricité de l'Air.' These observations were made in the autumn of 1872 and the commencement of 1873.

The *Comptes Rendus*, for September 14, contains no less than eight Reports of commissions and communications on *Viticulture*, all of them dealing with the absorbing question of the ravages of the *Phylloxera* in the vineyards of France.

The 'Annual Report and Transactions of the Plymouth Institution' has been forwarded to us. The papers contained in the volume are of a varied character. 'The Antiquity of Mining in the West of England,' by Mr. R. N. Worth; a few Natural History notes; a note on Projectiles, and some theories of Epidemics are nearly the only indications of scientific research to be found in it.

On the 10th of September, 1875, an International Exposition will be opened by a decree of

the Government of the Republic of Chili, at Santiago. The articles designed for exhibition are classified into four sections: 1. Natural products in a crude state; 2. Machinery; 3. Manufactured articles; 4. Fine Arts; and a special section devoted to public instruction. We ought to state that applications for space should be addressed to the President of the International Exposition of Chili, at Santiago, so as to reach that city before the 1st of January, 1875.

It may be worth knowing that by plunging a sheet of paper into an ammoniacal solution of copper for an instant, then passing it between cylinders and drying it, it is rendered entirely impermeable to water, and may be even boiled in water without disintegrating. Sheets so prepared, if rolled together, become permanently adherent, and acquire the strength of wood. We give this on the authority of the *Journal of the Franklin Institute*.

FINE ARTS

DORÉ'S GREAT PICTURE of 'CHRIST LEAVING THE PRETORIUM,' with 'The Dream of Pilate's Wife,' 'Night of the Crucifixion,' 'Christian Martyrs,' 'Francesco de Rimini,' &c., at the DORÉ GALLERY, 35, New Bond Street. Ten to Six.—Admission, 1s.

THE PRIVATE COLLECTIONS OF ENGLAND.

No. XIV.—CHATSWORTH.

Italian Schools, concluded.

HAVING already dealt with the works which represent Titian, P. Veronese, the Carracci, Parmigiano, Carlo Maratti, Domenichino, Bassano, Tintoret, Cignani, Zuccheri, &c., we conclude in this article our account, descriptive and critical, of the Italian pictures at Chatsworth. We continue to group each master's works as they appear in the Picture Gallery, adding to each group notes on other paintings by the same artists, which hang in other chambers of the great house.

According to this order, a picture attributed, no doubt correctly, to Salvator Rosa, next presents itself. It is a landscape, representing a dark pool by a mountain side, in an evening effect. The light is becoming dim over a flat country, but a gleam of day is seen beyond the water, on the margin of which are great masses of rock. Over all these elements of the composition hangs a sky that is luminous, yet a little slatey. The sky may have been repainted, as the defect is not characteristic of the genuine pictures of Salvator Rosa. The motive of the picture is highly "romantic" and effective, although in a slight degree it smells of the lamp.

By the same painter, and of still less questionable genuineness, is a thoroughly characteristic and highly expressive picture, a sketch of an oak blasted by lightning, growing with scanty foliage in a cleft of rock on the margin of a wild champaign. Figures of banditti are grouped on rocks on our left; behind the tree are many masses of white cloud, set in a deep blue atmosphere. The whole of this admirable work illustrates Salvator's best mode of painting. Taken as a sketch, we consider it to possess the highest technical value, and in any collection it might be reckoned a gem of the first order. Examples of this kind by, or attributed to, Salvator are by no means uncommon. Would that every one of them were as fine as this!

Also by Salvator is another vigorous sketch, or small picture, of two soldiers, or bandits, and a woman, who carries a baby; they occupy, as usual, a rocky place among trees near a more level piece of country; one of the male figures is in the position of another which occurs in a similar specimen by Rosa now preserved in the Dulwich Gallery, and described as 'Soldiers Gambling' (No. 271). The woman is walking away from the men; one of the soldiers is, apparently, weeping; the other directs his attention to the woman. It would be hard to say what the subject of this picture may be; in fact, it matters little what it is, the work having a technical and conventional value only. In this respect it is precious on account of its richness and depth of tone, its profoundly studied colouring, excellent chiaroscuro, and perfect tone. It is in

such works, especially in the picture showing the blasted tree, and in the sketch in the collection at Dulwich, that we see Salvator Rosa at no disadvantage; indeed, he sometimes shows more to advantage on such occasions than in his ambitious productions, which are apt to claim a rank that it was beyond the power of the master to win.

In the Yellow Drawing-Room hung, at the time we were permitted to visit it, a beautiful small picture by Salvator, of an angel leading a little boy, and pointing his way; a light in the sky evidently intended as part of the subject, and introduced with intense perception of its solemnity of effect, and its pathetic value. This work is worthy of its position, being painted with surpassing wealth of tone and power in dealing with chiaroscuro; the luminosity of the gloomy atmosphere is almost Rembrandtish; while the sky is not unworthy of Tintoret. The picture has been handled with extraordinary freedom. In the same room is another Salvator, representing Christ on the Cross, at night, with gleams of white light on the horizon of an intensely gloomy sky, an effect the pathos of which has been so often used in a similar way in design, that it has become hackneyed, though here it is anything but trite. The dim firmament is broken by masses of richly tinted *cumuli*. Here the landscape has been made to serve a dramatic purpose, by means analogous to those employed, to the delight of the vulgar, by M. Gustave Doré, but the latter oversteps the mark which distinguishes genuine pathos from that which is merely melo-dramatic and coarse: he employs his undoubted genius to please the uneducated, and consequently his astounding travesties of sacred subjects are most injurious to public taste, and retard the progress of art in England more effectually than the wax-works of Madame Tussaud, for they are vicious while the wax "portraits" are simply stupid. M. Doré would not hesitate to use such an effect as that here adopted by Salvator Rosa, but he would vulgarize what his forerunner has exalted. The flesh of the crucified figure is painted with unusual fineness and delicacy of perception, in respect to its local colour, and it forms a valuable element of the design.

In the same room is Jacob wrestling with the Angel, by the same master, a vigorous design, full of the utmost energy of conception, but a little coarse in its execution, and exemplifying a gross idea of the subject, such as Salvator sometimes unfortunately adopted, and to which, of course, his vein of conception, and even his *technique* too easily and certainly tended. The picture is a little too brown in its general colour, and while by no means void of luminosity, and a good example of the master's mode in chiaroscuro, it is by no means so interesting as the study of the blasted tree. By way of pendant to this, we may take another of Rosa's cabinet pictures which hangs in the same room at Chatsworth, and represents David cutting off Goliath's head, a small painting displaying with some excess the characteristic vigour of the painter, both as to the attitudes in which he has placed the figures and the treatment of the landscape,—the latter is highly spectacular and effective in its sentiment. The figure of Goliath is suitable to the subject, and is well conceived, but that of David is a mistake and proves Rosa to have had an ignoble idea of him.

We prefer to consider Otho Van Veen or Otto Venius, the pupil of F. Zuccheri, and master of Rubens, as an Italian painter—although even in his masterpiece at Antwerp there are traces of a Netherlandish origin—instead of reckoning him among his Low Country kindred, between whose art and that which he practised there was little in common. In the gallery at Chatsworth is a characteristic picture, marked by the inspiration of the most developed form of Raphael's mood, stately and large in style, and emphasized by a somewhat grandiose conception of the subject. This is Christ with his Disciples, a subject which was happily chosen to enable the artist to illustrate himself and his notions of the proper modes and ends of Art. With all the culture and fine taste shown in them, we

are somewhat indifferent to this and other efforts of this skilful painter, who, nevertheless, not rarely showed himself possessed of a serious tone of mind, and something like a noble vein of invention. On looking at a picture so thoroughly Italianized as that in question, and knowing it to be the production of an artist of Gothic descent, we find it hard to believe that its producer was born only twenty-six years after the death of Mabuse, who was, however, by no means a Goth of the old period. Otho van Veen was probably the most entirely Italian of the Low Country artists of his age,—he was far more so than Rubens. On looking at Van Veen's work, and seeing how completely he had forfeited the birthright of his people, i.e., devoted love for nature, in order to follow the Latin traditions and conventions which had then become much degraded, one feels bound to take a small revenge on him by refusing to Latinize his name. Rubens was born in 1577, and Frank Hals, one of the earliest of the great original Dutch artists, was born seven years after that date, or nearly a quarter of a century before Rembrandt, the most original painter the world has known, and one of the world's greatest poets. It may serve to mark the progress of design if we recollect that Otho van Veen had twenty-two years to live, in 1607, when Rembrandt was born, and that Frank Hals was born in 1584, Van Veen in 1558, an interval of not more than twenty-six years, the lives of the artists actually overlapping each other.

We always rank Nicholas Poussin among the Italians, disregarding for that purpose his French birth and descent, his art being, look at it how we may, a noble manifestation of design, and in his age the most legitimate outcome possible of studies referring exclusively to the antique. Thus classing N. Poussin, let us proceed to consider the Duke of Devonshire's 'Holy Family,' by this artist. It shows the Virgin, with Christ on her knees; the latter embraces St. John, who, in accordance with the later modes of art, has brought his scroll to the meeting, a sufficiently absurd feature in design. Near these figures the form of Anna appears, and that of Joseph is shown, for all the world as if he belonged to a Roman bas-relief, contemplating the playful children. That Nicholas Poussin was a little out of his element, and born too late to make the best use of his own fine spirit, is shown by the fact that several naked infants carry a large brass vessel, and one of their company is loaded with a bowl. This is pseudoclassicism with a vengeance, and irresistibly suggests a notion that the children are going to be "tubbed," which, of course, is not at all what Poussin meant us to think. This picture is painted with exceptional finish. It is, indeed, a little horny with varnish: this latter misfortune does not, however, hide some rather fine points in colouring which it possesses, e.g., in the dress of Anna, yellow-green and blue, with a white veil, but other portions of the colour are decidedly inferior to this. The landscape, which is admirable in its way, comprises water, with a boat, knights riding past, and a palace. Simon Vouet was much more of a Frenchman, or rather he was much less exclusively Italian and classic than N. Poussin, yet he owed so much to Italy that we are disposed to include the so-called founder of the (modern) French school among the purely Italian artists; and it is not worth while to contest the fact that Vouet would hardly be of much importance if he had not had the luck to get his education in Italy. Here is a capital picture by him in 'Venus and Adonis'; she, supine and naked, arguing with her lover, to deter him from the chase—a design good enough to serve as a tolerable illustration for Shakespeare's 'Venus and Adonis.' It is rather commonplace in its execution, and in this respect not better than scores of Italian pictures of the same period.

By Schedone we observe a painting of merit, which possesses strong claims on the student's attention. This is a rich, solidly-painted bust of a woman, with a palette on her thumb, a brush in her hand; probably an "heroic" portrait in character, conceived in the mode of the seventeenth century in such matters, and in technical respects

a highly meritorious example. To A. Schiavone is attributed, probably correctly, a luminous and warmly-tinted, rich-toned sketch, in the Titianic manner, of Apollo in contest with Marsyas (?), a vivid and brilliantly treated conception, of a good kind in its way. By this painter is a capital picture of a festal subject, extremely rich in colour, dexterous in handling, and bold in conception—a characteristic example, and certainly one of the best of this unequal Venetian's productions. A woman, a noteworthy figure, brings in a large dish. By Vanni is a pretty 'Virgo Celestis,' a commendable illustration of the art of the painter. By Rottenhammer, whom we refuse to consider a German artist, is a charming and highly characteristic little picture, one of the best that we have seen by him, representing, in a quasi-Venetian manner, the Virgin, Infant Saviour, and St. John. The grace and sweetness of this pretty work should recommend it even to those who are inclined to be unmerciful to painters of Rottenhammer's stamp and period.

A picture of the youthful Christ holding a globe, attributed to Leonardo da Vinci, is smoothly and carefully painted, and, no doubt, is a production of the school of Leonardo; but being rather formal in the expression of the face, deficient in that beauty and suavity which characterize the master himself, it was attributed by Dr. Waagen, "unquestionably," to Giovanni Pedrini. This inscription will perhaps serve better than any other, if we desire to identify the work with any individual painter. By Guercino is a representation of the meeting of Susanna and the Elders, which hangs in an unfavourable light in the gallery at Chatsworth. We were unable to examine it carefully; but it appeared to be a good specimen.

In the Yellow Drawing-Room is a famous Claude: a view of a river; a temple on our left; a clump of trees, of the sort so often seen in Claude's paintings; a vista. The river-mouth is to the highest degree characteristic of the master. Mercury and a herdsman are in front, on our right; cows are trooping near. This painting is rather dark; and it has suffered, as it seems to us, from over-varnishing; but the sunny effect, with abundance of misty light pervading the whole, is not much injured. The softly rich tones and glowing tints of the atmosphere, with clouds about it, and the fine gradations of the mountainous distance, leave little to be desired. Ascribed to Giorgione, but more probably by Lorenzo Lotto, is a fine portrait of a man in a black dress trimmed with grey fur, wearing a white shirt, that appears on the breast of the figure, which is turned sideways. The picture is painted with extraordinary vigour, and renders the expression of the sitter with uncommon spirit. The flesh is not golden enough in its tint for a work of Giorgione; it perfectly resembles the painting of Lotto, and is in other respects admirable. It hangs in the Yellow Drawing-Room.

In the same room we found one of the most interesting pictures in England,—a jewel in the treasury at Chatsworth. This is the nearly half-length, half-life-size portrait, ascribed to Leonardo da Vinci; but, we do not doubt, really the work of that master's very able pupil, Giovanni Beltracio, whose own portrait it has been supposed to be. But this supposition we see no grounds for accepting. The picture is painted on a panel and enclosed in a black frame,—the original frame, probably,—which is set with polished agates or similar stones. It was at the Leeds Exhibition, where it attracted much less attention than it deserved, for it is one of the most charming examples of the Milanese school in existence. It shows the fair, highly-intelligent features of a young lady, not a youth, as has been stated. Examination of the contours of the throat, the *pomus Adami* being absent, will satisfy observers on this point, although the flatness of the bust does, at first sight, and when taken with the vivid and candid expression of the eyes, suggest the contrary. The forehead is low, square and broad; the eyes large, angular, and thoughtful, with all their vivacity; the nose is fully formed,

and, like that of a woman of marked character, and possessing unusual firmness of disposition; the lips are full, short, and ripe; the cheeks are boldly formed, and rather flat from the malar bones to the chin, which is full, finely rounded, but delicate, and, like all the other parts of the face, bears traces of high culture. A genial and lively, but not trivial, air distinguishes this face even among its fellow examples of the school of Leonardo. The carnations are of a pale golden brownish hue, without red in the cheeks; the eyelids reproduce the mode of Da Vinci himself in portraiture, being broad, round and full: they are, like the lips, admirably drawn, with marvellous precision of execution. The hair is brown, and curl lightly on the forehead and by the sides of the face and ears, like that of a young woman in our days,—this was not by any means a female characteristic in Beltracio's time. She wears a black dress, fitting the shoulders and setting closely to the breast, and adjusted rather high on the throat. At the breast appears a jewel, being a cipher of "C" and "B" in Italian capital letters, with a large pearl or small cloudy crystal ball and a flourish in gold. The letters are gilt, not painted, and modelled to represent gold: this is rather an interesting point in a work of this character, though by no means an extraordinary one in the class to which it belongs. Dr. Waagen, who was evidently much struck by this picture, conjectured that it was a portrait of Beltracio by Da Vinci. He came to the conclusion "from (the existence of) a C and a B on the border of the garment." He added that "It is true the Christian name of that individual was Giovanni, but it is easy to conceive that the C may have been originally a G." Having examined the letter with a good lens, and found no traces whatever which can justify the idea of the learned critic, but, on the contrary, every sign that the "C" is what it has always been, we cannot accept this notion, even if the contour of the throat did not settle the question as to the sex of the beautiful sitter. The golden tint, the peculiar thin and flat mode of painting, the depth and brownish ruddiness of the shadows of the flesh, the mode of treating the drapery, so closely resemble the like elements in recognized pictures by Beltracio, e.g., that in the National Gallery (No. 728),—which, by the way, is decidedly inferior in *technique* to the work before us,—that we incline strongly to the belief that it is not by Da Vinci, but by his noble and famous scholar. On the back of the panel is painted a human skull, with the inscription, "Insignis sum Ieronimi Casii," and a tuft of lily-of-the-valley. The painting of this skull, which is fine, is of later date than that of the portrait on the front of the panel. The skull appears to have nothing to do with the portrait, the gender indicated by the inscription suggests thus much; the teeth, not being complete, show that the skull was not that of a youth, but of one somewhat advanced in life. The modelling of the bones is masterly, yet precise and learned, careful in finish, and evidently due to earnest study of nature. Of course, if we supposed the painter of the animated portrait for the Death's head is obviously as much a portrait as its companion picture—to have omitted the sign of his sitter's sex when portraying the throat of the noble creature, it would not be hard to imagine that here are two likenesses of the same man, one in the flower of intellectual beauty and cultured youth; the other, in later years, by another hand, and when fit to be the subject of a soliloquy like Hamlet's, giving the most mournful significance to "Insignis sum Ieronimi Casii." The tuft of *convularia* may be taken indifferently. Does any one know anything of the name on the panel?

Near the last-named painting hangs a picture, ascribed to Titian, but conceivably, as Dr. Waagen pointed out, by Paris Bordone, a notion which any one may confirm who inspects the fine work at Chatsworth, while having in his mind vivid impressions of the capital portrait of a Genoese lady, by the latter master, which is now in Trafalgar Square (No. 674), or those by him in other galleries.

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We refer to the national collection as being most convenient and accessible to our readers. The painting is quite distinct from Titian work, although it has, of course, a general resemblance to the latter. It represents a family group, a young man, his wife, and a female child; the last gives to the father, with one hand, some object which we cannot recognize, although it is partially seen, but which looks like fruit; she takes fruit from the lady. There is great vivacity in these portraits; beautiful tone and rich colour pervade them; they are distinguished by the rosiness of the cheeks and the general whiteness of the rest of the faces. On the chest of the mother is that red space which is often seen in Paris Bordone's pictures, as, for instance, in the portrait of the before-named Genoese lady; her eyes are beautiful and expressive. The face of the gentleman is ruddy, boldly modelled, and extremely rich in treatment.

We have now to consider several pictures by, or attributed with tolerably good reasons to, Gaspar Poussin. The first of these is in the often-mentioned Yellow Drawing-Room, where not a few of the finer examples in Chatsworth are collected. The painting is a landscape, of a narrow and long form, comprising, in the foreground, a huntsman with his dogs; a shepherd is in the mid-distance; a fortress, with towers, is in the distance, and on the sea-shore: the sea is calm; there is a glowing light on the horizon. This picture is of the first rank; the colouring is rich and fine, and the execution unusually refined; and even the sentiment is noble. Its depth of tone is intense, and there is most exquisite clearness in that depth. The whole is remarkable for its high technical value and excellent condition.

In the same room are two circular landscapes by G. Poussin, the compositions of which have been adapted with unusual artifice to the form of the canvases: in one we have Tivoli, the waterfall in the centre, the temple on our right, a charming and graceful work, in which the artifice is so obvious that it offends no one. In the other circle there is a lake, with figures reclining on the bank, near the front, in the centre. Both these pictures have been, if our memory does not play us false, engraved. They were evidently painted as companions, and must, to some extent, be judged as decorations, rather than works of the higher order.

In the Yellow Drawing-Room also hang two more circular compositions of landscapes, and both of the category which is so happily illustrated by the former pair. In one of the latter pair of designs, for such we are disposed to consider them, we have water issuing in a fall from a lake, and below a fantastic group of rocks, of Stonehenge-like form. The rules of composition for decorative designs of this sort are closely adhered to in all these examples; e.g., in the fourth circle the centre is occupied and emphasized by a group of figures of men in conversation, and the other elements are cleverly disposed about the group. The five Poussins in this room are alone sufficient to give a peculiar character to the room, such as Keats would have revelled in to his soul's content, such solemnity, such beauty, such dignity have they, so deep is the peacefulness suggested by them: their very invention seems to speak of a noble order of fancy, half at rest it may be, and free from passion and distress, but not without signs of long-past turmoil, agony, and wrath. The richness of the verdure, the abundance of the foliage, the frequent signs of ancient, and half-forgotten civilization, which appear in all these works, the exquisite grace and gravity they exhibit, show that Nature triumphs over Art and veils before she destroys.

We have to look at these pictures as designed to evoke sentiment, and as charming by means of all the pathetic conventionalities of art. We have no business to reject them because geology would regard disdainfully Gaspar Poussin's rocks, because his ideas of stratification, conglomeration, and what not, may have been, for anything we in this case know or care, absolutely idiotic. Nor are we ashamed to admit that, in this respect, we are utterly indifferent whether or not the painter could draw

a branch of a tree with anything like correctness. We have a tolerably clear conviction that the artist was in Egyptian darkness in respect to this part of his work. But if we would get a tolerably just idea of the success and, above all, of the value of the sentiment expressed by such works as these, which make no pretence of being realistic, let us compare them with the pictures so many of our Royal Academicians seem, as they give them places of honour at the annual shows, to believe to be genuine landscapes. True realism is delightful and noble, and it is in no respect incompatible with landscape art of the highest order, as countless pictures of Turner's prove. True conventionalism is also delightful and noble, as G. Poussin did not fail to show with greater power than Claude ever attained, and in a far greater variety of instances.

But a false realism is of all the most unfortunate; yet this seems to be a favourite with certain classes of men whose technical practice, we can hardly say training, might, had it been either loyal to nature, or truly cultured, have taught them to better.

It is the misfortune of English practitioners in art that, unless they possess unusual,

innate love for art and zeal for studies from nature, and are with men of great natural powers of perception, there is nothing to keep them right in judging of such matters as landscape painting; training even of the most conventional and academic sort would surely help them.

As it is, our uncultured judges are subject to whims and freaks of the most inexplicable kind, and we yearly see enormous impositions set before the public with professional vouchers, and honours paid to shallow-pated painters of so-called landscapes, good places being—to the observer's wonder—given year after year to "artists" who are so simple as to possess but one or two tricks, and so unfortunate that they find it profitable to repeat them.

In the same room which contains the four Poussins, the Paris Bordone, the Beltraffio, as we suppose the youthful portrait to be, the Salvators, and other pictures of the Italian school which we have yet to mention,—to say nothing of a famous Reynolds, a picture of Rembrandt's school and of noble order, two Teniers's and a Breughel,—is an interesting half-length figure by Primitivo, a profile, to our left, of a young woman, doubtless, as she holds an emblematic tower, intended for St. Barbara; it is painted with a light hand, and in a way which suggests the fresco-like mode of the master, that is to say, with great clearness and smoothness of execution, certain distinct conventionalities of handling impart a noticeable character to the picture. The features have something like that unmeaning suavity which is found in the minor works of the artist, who displays no impasto here. Ascribed, as we believe rightly, to Guercino, is a long landscape, an unusual example of a rich and bright character. Near it is a picture by Luca Giordano, representing Acis and Galatea (†), a decorative production of very fine quality, very effective in colour, and remarkably clear in its tone.

The next paper of this series will describe the Dutch, Flemish, and French pictures at Chatsworth: these include works of Teniers, Brauer, Rembrandt (or Lievens), M. Gerrard, a painting of the Gothic school of Flanders, long ascribed to Mabuse, but certainly not by him. It represents the departure of St. Ursula, and is one of the most interesting works of its class, full of pathos and beauty, with high dramatic felicity. Neefs, Franks, a so-called Van Eyck, representing the Presentation of the Virgin in the Temple, and another, also ascribed to Van Eyck, representing the Consecration of St. Thomas a Becket, neither of these is by a Van Eyck, A. Pourbus, the famous little Lucas Van Leyden, one of the rarest of paintings, a Momper, A. Van Ostade, the celebrated "Le Roi boit," by J. Jordaens, works of Berghem, A. Moro, Breughel, Van Dyck, and others.

Fine-Art Gossip.

THE Annual Exhibition of the Photographic Society of Great Britain was opened to the public, in the rooms of the Society of British Artists, Suffolk Street, Pall Mall, on Wednesday last. The gallery contains a numerous collection of interesting examples of many kinds of photography, and will well repay a visit. It will remain open till the 5th proximo.

ARTISTS and antiquaries will be glad to learn that it is proposed to publish, in permanent photography, a volume comprising, on a reduced but convenient scale, the whole of the copies lately made under the direction of Mr. Cundall, from the Bayeux Tapestries, the large-sized copies of which have been, as we noticed before, lately exhibited at South Kensington. The reduced size will, we are assured, be perfectly fitted to give all the details of the original tapestries. Mr. F. Fowke has been engaged for some time in preparing an historical text to accompany the new volume, which may be expected shortly to appear.

MR. J. H. PARKER has in the press a second and enlarged edition of the first volume of his "Archaeology of Rome." A supplement, containing the additional matter, will be published for the benefit of purchasers of the first edition. Mr. Parker returns to Rome in November, and it is peculiarly important that the public should come to his aid at the present time, as otherwise his excavations in the subterranean chambers of the Great Prison must be filled up. 400L would suffice, with what has been already collected, to purchase them.

THE distribution of Queen's Prizes and Certificates to members of the Metropolitan Drawing Classes in connexion with the South Kensington Museum took place on Tuesday last at the Cannon Street Hotel.

MESSRS. LONGMANS have sent us "Roman Imperial Profiles," a series of more than one hundred and sixty profiles enlarged from coins, and arranged by Mr. G. E. Lee, whose "Roman Imperial Photographs," taken from similar coins, we noticed not long since as containing rich materials for the student of physiognomy and the observer of character, as well as matter of value to the historian. The earlier issue is more successful than its follower now before us, inasmuch as it contained unquestionable records. We are grieved to see that Mr. Lee has departed from his own good example in this respect, and employed photography, the proper means to the end in view, but commonplace draughtsmanship. Now, the best skill in drawing would be inferior to photography in such a case. What then are we to say when the transcripts are not above the average? Worse than this, as Mr. Lee innocently tells us, the process adopted has been as follows:—"The only part of the face in which possibly some license has been taken is the eye. Though the earlier coins are, of course, in a higher style of art than the later ones, yet even in the earlier coins the eye seems to have been often imperfectly represented, and in the later mints it has been drawn quite inaccurately. In the eye, therefore, Mr. Croft has corrected their bad drawing, and this can hardly be called a departure from the original." The result is as unfortunate as could be expected. We have a series of antique faces tolerably well drawn, each example with a modern eye, which is laughably out of keeping with the rest of the countenance! The modernness of the eyes throughout strikes one immediately, and in the most vexing manner destroys what little value the transcripts might otherwise have possessed.

MUSIC

THE LEEDS FESTIVAL.

ALTHOUGH the week's programme of the resuscitated musical festival at the busy town of Leeds has contained no new work, unless an unaccompa-

nied chorus, "Deutschland and freedom evermore," sung at the first of the evening concerts, on the 14th, by the local organist, Mr. W. Spark, Mus. Doc., can be called a novelty, since it was "composed for the Festival," as a compliment, it may be presumed, to the numerous Germans who live in Leeds, there have been few provincial meetings of greater interest. To listen to such singing as that of the Yorkshire choristers in the oratorios was well worth the journey of 186 miles; and, to add to this charm, there was the playing of a band, which, if not numerically so large as that assembled at the Birmingham Festivals, has never been surpassed in this country in tone and skill. Sir Michael Costa, too, was at his best in the conduct of the various concerts, whether sacred or secular. Such a week reflects honour on all the artists engaged, and does the highest credit to the taste, tact, and judgment of the executive committee who organized the Festival and superintended the many details, administrative as well as musical. The Town Hall, although curtailed of its fair proportions by the erection of a patrons' gallery, occupying about a fifth of the noble hall, with its colossal Corinthian columns, is admirably adapted for musical purposes; the acoustical properties tested from every part of the interior, are excellent, and, when lighted up, the effect of the numerous chandeliers was beautiful. The ordinary orchestral platform had to be enlarged, to find room for the choir of 270 voices and of 93 instrumentalists, and this was judiciously effected without injuring the architectural beauty of the original structure, surmounted as it is with a grand organ, which, powerful in its *fortissimos*, yet diffuses the soothing influence of the most delicious *pianissimos* when well handled.

There were, however, pieces in the various schemes which have been as yet too rarely heard not to require special reference. Mr. G. A. Macfarren's oratorio, "St. John the Baptist," was first performed at the Bristol Musical Festival, on the 23rd of October last year, after having been rejected at Gloucester for a Three Choir meeting. The extraordinary effect produced by this work at Bristol was recorded in the *Athenæum* of Oct. 25, 1873, No. 2400; and the Committee of the Sacred Harmonic Society added this masterpiece to their rich *répertoire* on the 20th of March, 1874, in Exeter Hall. The original cast of the solo singers at Bristol was, Madame Lemmens, Madame Patey, Mr. E. Lloyd, and Mr. Santley. In London, Miss A. Stirling was unwisely substituted for, Madame Patey; but the enthusiastic reception of the work fully endorsed the judgment pronounced at Bristol. At Leeds, on the 16th, the principal singers were the same as at its original production, except the soprano part, Salome (the daughter of Herodias), which was allotted to Madame Alvsleben, whose voice and style are thoroughly adapted to the music. Of the performance we cannot write in this issue; but the nature of the rehearsal proved that Leeds will be as unanimous as Bristol and London in accepting the setting of Dr. Monk's text by Mr. Macfarren, as one of the most characteristic and masterly treatments of a Scriptural story given us by a musician. The overture is now an accepted piece in orchestral concerts; and in it is the key to the whole conception, carried out with remarkable coherency and consistency. The general character of the score is breadth and boldness, dignity and devotion, in the recitatives of the devout Narrator (contralto), and in the utterances of the Baptist. Contrasted with these strongly pronounced religious strains are the antagonistic elements of profanity and of ferocity in the scenes introducing Herod, Salome, and the Nobles. The composer has shown surpassing skill in drawing the distinction between the sacred and secular subjects. The poetic truthfulness of the score finds its way to the hearts of all bearers; and even to those professors and amateurs who will regard music mechanically and judge it by rigid technicalities, the workmanship of the composer is a source of praise and admiration. As in all masterpieces, however, it is by the melodious themes that

universal sympathy is secured, and throughout the score there are gems for the ear to dwell on. There are few citations from oratorios which can surpass the heavenly strain in No. 8, "This is My beloved Son, in whom I am well pleased," sung by female voices, with harp and violins (muted) in the accompaniment. Of the reception of "St. John the Baptist" on the 16th inst., no doubt can be entertained; it was impossible to mistake the applause at Monday's rehearsal, for the area of the hall was completely filled, it is to be hoped by a paying public, for to distribute free admissions would not be giving the conductor that opportunity of correction which he ought to have, but which Sir Michael Costa is too stern a disciplinarian to avoid, be the listeners who they may be, at any private trial.

Mr. Henry Smart's cantata, "The Bride of Dunkerron," called by the composer "A Lyrical Tradition," was first performed at the Birmingham Festival in September, 1864. The poem, by Mr. Frederick Enoch, treats of a Sea-Maiden (soprano) who is beloved by the Lord of Dunkerron (tenor). As the lady is not allowed to leave her element, he follows her to the spirit-home. However, the Sea-King (bass) not only opposes the union, but passes sentence of death upon her for daring to love a mortal. The storm-spirits drive him in a tempest again to earth, and he dies lamenting her loss, his serfs singing the death-wail, whilst the sea-spirits mourn the decease of the maiden. Crofton Croker's ballad on the tradition which clings to the ruined Castle of Dunkerron on the coast of Kerry suggested to Mr. Smart this story for setting, the catastrophe being changed. Perhaps the ladies would have preferred a happy marriage as the dénouement of the Irish legend, which has close affinity with the Undine of Rhineland. The composer has divided his ideal theme into ten numbers, exclusive of a short orchestral introduction. It is no reproach to Mr. Smart that his style balances between Spohr and Mendelssohn. The choruses of the storm-spirits are of the type characteristic of the composer of the "Walpurgis Night" and "Lorelei," whilst the airs lean more to the school of Spohr; but the descriptive powers and passionate passages displayed during the development of the incidents have a highly dramatic interest, and the fancy of the English musician is as often indicated as his scholarship throughout the score. He has contrived to draw the distinction between the earthly strains of the mortals, as shown in the music of the retainers of Dunkerron, and those of the sea-spirits, whether the latter are benevolent or malignant. As regards the solos, the *scena* of the Sea-King, "The sea rules all," perhaps indicates the individuality of the composer more forcibly than any other piece. The lover's invocation to the Moon whilst sighing for the sea-nymph would naturally be preferred by tenor singers, for it is melodious, and the accompaniments are ingenious and pleasing. The two duets between Dunkerron and the Maiden, "Hark! those spirit voices," and "Here may we dwell," are specimens of Mr. Smart's voicing quite equal to some of his most popular pieces. In Birmingham, Madame Rudersdorf, Mr. Cummings, and Mr. Weiss were the three soloists. At Leeds the music of the Sea Maiden was assigned to Madame Otto Alvsleben, to Mr. E. Lloyd that of the Lord of Dunkerron, whilst Mr. Santley was the Storm King. The parts could not have been better allotted. The penetrating high notes of the German soprano recall her triumphs at the Bonn Beethoven Festival; and with the two English artists both composer and audience could not fail to be gratified. The choristers sang with a will, and were discreetly observant of the conductor's colouring; in the introduction, the intermezzo and accompaniments, the instrumentalists were evidently anxious to do full justice to the composer's intentions.

Three settings of Moore's "Paradise and the Peri" are now familiar enough to English audiences; the first work on the poem was that by Schumann, produced at Leipzig, on the 2nd of

December, 1843, the English adaptation of which was first heard at a Philharmonic Concert, June 23, 1856, at which Her Majesty and the late Prince Consort were present. Sir W. S. Bennett was the conductor, but although the prominent soprano part was sung by Madame Jenny Lind Goldschmidt, the work was found dull and tedious. Nor were the attempts subsequently made to popularize the production more successful at the Crystal Palace, when it was done in 1867, and so late as February, 1873. But Sir W. Bennett, not dismayed by the frigid reception of Schumann's "Paradies und die Peri," tried his hand at a *Fantasia-Overture*, Op. 42, expressly composed for the Jubilee Concert of the Philharmonic Society, July 14th, 1862; and this "programme" music, for a poetic key to the orchestral treatment always accompanies its execution, was included in the Wednesday evening's concert conducted by M. Sainton, at Leeds, as a compliment to one of our most distinguished musicians. Sir W. Bennett deserves the compliment; but the audience, we suspect, would have been better pleased had the work selected been his admirable overture, the "Naiades." Another attempt to illustrate the "Paradise and the Peri" has been made by Mr. J. Francis Barnett, the composer of the cantata, "The Ancient Mariner," of the oratorio, "The Raising of Lazarus," and of the symphonic "Suite de Pièces," executed at the recent Liverpool Festival. His version is assuredly more vivacious than that of Schumann; but even with all the choral and orchestral resources of the Birmingham Festival in August, 1870, and with Mdlle. Tietjens, Madame Patey, Mr. Vernon Righy, and Signor Foli, as principals, Mr. Barnett did not score a success. The *Athenæum*, in the notice of the Bonn Schumann Festival of August, 1873 (No. 2391), mentioned that, in spite of a magnificent interpretation of "Paradise and the Peri," with Madame Wilt (Madame Vilda of the Royal Italian Opera), Madame Joachim, Fräulein Sartorius, Herren Diener, Schulze, and Stockhausen, as soloists, the audience listened as solemnly as if they were at a funeral service, so heavy and depressing is the tone of the composer, who fails in strong contrasts in treating the incidents; only one quartet, "Die Peri weint," was re-demanded. Schumann has made the tenor and baritone parts ungrateful, by making the notation too low for the respective registers; but the poem itself is too ponderous for musical setting. The cast at Leeds for the solos was powerful: Mdlle. Tietjens, Mdlle. Alvsleben, Madame Trebelli-Bettini, Mr. E. Lloyd, and Signor Agnesi. As the cantata was only performed last evening (the 16th), we cannot speak of its execution and reception, but if we may judge from the rehearsal, it will receive a more vivid colouring than before, as Sir Michael Costa has developed the points more dramatically.

There was no Sims Reeves in "St. Paul," which was given on the opening morning (Wednesday), with Mdlle. Tietjens, Madame Patey, Mr. Lloyd and Mr. Santley as the solo singers. Nor did Mr. Sims Reeves sing at the concert of Wednesday night, nor on Thursday. The Chairman of the Committee (Mr. Atkinson) read a letter from the tenor, stating that he was too hoarse to appear, and we learn that Mr. Reeves is confined to his bed. Mr. Lloyd took his place in the "Lobgesang" and "Israel." Thursday's sacred glees comprised Handel's Organ Concerto in C minor, No. 1, played by Dr. Spark, with no addition to the composer's original orchestral accompaniments; eleven choruses from "Israel in Egypt," with the duet, "The Lord is a Man of War," sung by Mr. Santley and Signor Agnesi, and the bravura tenor air, "The enemy said," by Mr. Lloyd; these excerpts were followed by Mendelssohn's "Lobgesang," the solos by Madame Alvsleben, Madame Trebelli-Bettini, and Mr. Lloyd. Rossini's "Stabat Mater" was the sacred piece given after "St. John the Baptist." Mdlle. Singelli, Mr. Bentham, and Signor Perkins contributed solos. The execution of the two symphonies, the "Jupiter" of Mozart, and the "Pastoral" of Beethoven, and of the overtures by Rossini ("William Tell" and "Gazza Ladra"), of

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Paul, which wednesday, Mr. to singers concert of Chairman letter from to appear; turned to his the 'Lobed' clear- cito in c, with no orchestral 'Israel' is a Man of or Agnes, meny said, followed solo by Bettini, and 'er' was the Baptist' nor Perkins the two sym- the 'Pari- tures by Ladra,' of

Hérold ('Zampa'), of Auber ('Masaniello'), and of Mr. Sullivan ('Il Ballo') can readily be imagined with such an orchestra and with such a chief. The second part of the Friday evening's concert included Rossini's overture, 'William Tell,' and that by Auber to 'Masaniello'; but of these pieces and the vocal selection, including two numbers from Balfe's 'Talismano,' our notice must be deferred. The Festival ends this morning (the 17th) with Handel's 'Messiah'; the oratorio will be all the more welcome to the Yorkshire and Lancashire amateurs as it was omitted from the programme at Liverpool the week before last.

M. Sainton was set down to play the Concerto in E minor, of Mendelssohn, on Friday night, but he performed the work at Wednesday evening's concert, and most brilliantly too. His reading differs from that of the German violinists, but it is recognized as an illustration of the great French school of violin playing, of which Baillot was the recognized chief. Mendelssohn has demanded from any executant of his only concerto for the violin not only powers of impassioned expression, but also a perfect command of the key-board, and an exceptional facility of manipulation. There are few players who can do full justice to the concerto, the final movement of which has to be taken at a killing pace, if the artist be not quite cool and collected in compassing the scales.

The financial success for the charities is certain, or rather was certain before the Festival commenced.

SYDENHAM SATURDAY CONCERTS.

The two novelties introduced at the first of the Crystal Palace Saturday Concerts on the 10th inst. were not judiciously placed. To begin a programme with a military overture is a mistake; it should end a concert; and to perform Herr Wagner's 'Faust' overture at the conclusion, when the audience are beginning to make their exit, English fashion, at the very first bars of a final piece, was doing scant justice to the composition, complex as it is. The executants soon discovered that all their skill and freshness were required to develop the varying points of interest. The 'Faust' overture will grow in interest, as hearers seize the spirit in which it has been conceived; and to do that, perhaps a re-perusal of Goethe's play is required. In all the orchestral imaginings of Herr Wagner, his poetic intentions must be borne in mind; in seeking to illustrate them, his instrumentation is subtle and full of sudden breaks, as if a train of thought was interrupted by imagery of an opposite kind. The incidents in Faust's career are not of a nature to make the musician set them quite coherently in a prelude; but however sudden are the surprises in the score, it must be palpable to unprejudiced listeners, and especially to those who have Goethe in the mind's eye, whilst the ear is catching the ideas of the composer, that Herr Wagner has produced a most fanciful and forcible illustration of the emotions and passions of the principal personages in the play. When the 'Faust' overture is more carefully balanced in the interpretation, it will take its place as a fine work of art—a decidedly original conception treated in a highly dramatic and picturesque manner.

The scoring of Mendelssohn's Military Overture in C , Op. 24, for the stringed band by Mr. Manns, is a proceeding quite as justifiable as that of regimental band-masters, who score for wood, brass, and percussion music composed for strings mainly. The open-air instruments are not suited to a concert room, and the conductor has done well to add the martial piece to his Mendelssohnian *répertoire* by skilfully re-scoring the work.

The execution of Beethoven's Symphony in D , No. 2, Op. 36, in which the composer commences to emancipate himself from Mozartian and Haydnish influences, was marked with exactitude. The solo pianist, Mr. Franklin Taylor, distinguished himself in Sir W. Sterndale Bennett's charming Concerto in F minor, Op. 19, one of those youthful inspirations which the composer has never surpassed in any of his later compositions. The precision of the performer was perhaps more remarkable than his poetic feeling, for the concerto

exacts the most delicate and refined handling, such as Madame Arabella Goddard displayed so remarkably in the interpretation of Sir W. S. Bennett's pianoforte pieces. The vocal selection was unexceptionable, for Mr. Santley sang Neu-komm's Offertorium, "Confirma hoc Deus," one of the best productions of that erratic composer, and Schubert's "Erl King" (the latter demanded); and Mr. E. Lloyd gave the lover's impassioned serenade from Mr. Henry Smart's 'Bride of Dunkirk,' "The full moon is beaming," and Mendelssohn's "Garland," also enored; but the use of the pianoforte as an accompaniment for the voice ought to be avoided as much as possible in concerts of such proportions as the Saturday orchestral ones at the Crystal Palace.

Musical Gossip.

DR. VON BÜLOW, who has arrived in London quite recovered from the illness he had in Germany, will be the solo pianist at the second of the Crystal Palace Saturday Afternoon Concerts, this day (the 17th inst.). The vocalists will be Madame Sinico-Campobello and Miss Sterling. Dr. Von Bülow will give two pianoforte recitals on the 31st inst. and the 7th of November.

POPULAR as the 'Island of Bachelors' has become at the Gaiety Theatre, we venture to suggest to Herr Meyer Lutz the expediency of executing M. Lecocq's score of the 'Cent Vierges' in its entirety. It is one of his best operas, perhaps his very best so far as melodious inspiration goes. The reasons for abridgment now no longer exist, for the *libretto* is really unobjectionable. There is not a note of the eighteen numbers of the original French opera which ought to be excised; and as there are competent artists in Mesdames E. Farren and C. Loseby, Messrs. Cecil, Lyall, J. G. Taylor, Ludwig, &c., to sing the parts, the performance of the entire work would be acceptable to the musical public.

A CORRESPONDENCE between Lord Lyttelton and Lord Hampton as to the Three Choir Festivals, forwarded to us, is too long for insertion. The dispute simply amounts to this, that the former does not consider oratorios suited for Divine worship or service, and, therefore, thinks that they ought not to be performed in churches, while the latter takes precisely the opposite view; the two noble lords also differ as to whether the subscriptions, for the restoration of the Worcester Cathedral were raised in 1870, on the condition that the musical festivals were to be continued. Lord Lyttelton holds that the Dean and Chapter are free to do as they please, but Lord Hampton maintains that they are not free to violate an honourable understanding to which they were parties, that is to say, that they would not refuse the use of the Cathedral for festivals, as conducted for more than a century. Lord Hampton agrees with Lord Lyttelton that public feeling is an important thing for the Dean and Chapter to regard, and considers that ample proofs of "public feeling" have been supplied by the remonstrances of a large body of the gentlemen of Gloucestershire, of Worcestershire, and of Herefordshire, including a long list of the nobility, gentry, and clergy of the diocese of Worcester, representatives of the public press, and of the municipal authorities. The reply of the Capitular Body of Worcester to the Mayor and Corporation, and the Provisional Committee of the Festival for 1875, was expected to be given on the 15th inst. Amongst the stewards are the Bishop of Worcester, Lords Hertford, Coventry, Beauchamp, Somers, Northwick, Calthorpe, Mr. Baron Amphlett, Sir Offley Wakeman, Messrs. Vernon, Hornyold, Hastings, Martin, Alisop, Noel, &c.

THE *Musical World* states that Madame Arabella Goddard had arrived at Sydney, and, after revisiting Melbourne, Brisbane, and other towns in Australia, would proceed to California, her first halting place in a tour through the United States.

FROM the returns of the late Gloucester Musical Festival, it seems that the attendances were 7,000, and the collections, 585*l.* 8*s.* 4*d.*; in the year

1871, the numbers were 8,400, and the amount 602*l.* 17*s.* 4*d.* The falling off is ascribed to the abandonment of the Ball in the Shire Hall in favour of a sermon in the Cathedral on the final Friday of the festival week, which used to be preached on the opening day, the Tuesday. The change has caused great dissatisfaction, both in the county and town.

THE Festival of the London Church Choir Association will be held in St. Paul's Cathedral, on the 29th inst.

It cannot be affirmed that church music has been much served by the papers read at the recent Congress in Brighton, by Sir Frederick Ouseley and Dr. Stainer, who both have taken a narrow view of the requirements of congregations who look for heart and soul in their choral joinings, and do not desire to be carried back to monotonous Gregorianism, or to dry psalmody. Rowland Hill's theory, that Satan ought not to have the monopoly of the best music, will apply to cathedrals and churches as well as to chapels.

MR. SIMS REEVES has accepted an engagement to sing twice a week at the Royal Albert Hall Concerts up to Christmas. The conductors will be Mr. Dannreuther, Mr. Barnby, and Mr. J. F. Barnett.

MR. WALTER BACHE announces a pianoforte recital for the 26th inst.

DRAMA

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THE WEEK.

HAYMARKET.—Re-commencement of Season with Revival of "Our American Cousin" and "Box and Cox Married and Settled."

WHEN, thirteen years ago, Mr. Sothern made, as Lord Dundreary, his first appearance before a Haymarket audience, the actor and the part sprang at once into popularity. All doubt whether a presentation of aristocratic imbecility which had moved American Republicans to laughter would prove equally amusing in a more conservative country, was at once dispelled. From the moment when, with shuffling gait, diversified with an occasional limp, with eye-glass held in tortured grip of eye, and with laugh indicative of intellectual flaccidity and unassassable self-esteem, Lord Dundreary fluttered on to the stage, the success of the impersonation was never doubtful. Through the extravagance which commanded the part to the majority of the audience signs of an idea at once novel and comic could be traced. It was possible even to supply a logical and consistent explanation of what was drollest in speech and gesture, and old theories as to the sources and springs of mirth were once more ventilated to do it honour. Since that day the impersonation has been repeated thousands of times. It may be doubted whether the first performance was not the best. There is in art a tendency to over-accents, which is a chief obstacle in the way of the highest work. An exact analogy is supplied in our daily life. Just as those caprices and irresolutions, which in youth seem scarcely distinguishable from graces, harden into cruelties or decline into vices, coquettices of style in an artist develop into exaggeration and mannerism. Behind the actor is, moreover, a public so ignorant in art and so depraved in taste that the only influence it exerts is wholly injurious. Insensible of the value or significance of whatever suggestion

a performance may contain, and insatiable in its desire for buffoonery and horse-play, the public applauds the actor in the inverse ratio of his merits, and shouts its delight at each successive wound to art it induces him to inflict. An unconscious Comus, it gives "by sly enticement" its

baneful cup.

With many murmurs mixed, whose pleasing poison
The visage quite transforms of him that drinks,
And the inglorious likeness of a beast
Fixes instead, unmoulding reasons mintage
Character'd in the face.

Gradually Mr. Sothern has yielded to these besetting influences. His performance, accordingly, at the present day has passed wholly outside the limits of art, even as applied to caricature, and is mere reckless, insensate, and unbridled fooling. The piece is less easy to injure than the part, its plot being at once improbable and commonplace. This, however, has undergone a process of deterioration, which has reduced it to the mere shadow of what it formerly was, all opportunity for acting on the part of those around the central figure is removed, and the members of the Haymarket company concerned in the performance can scarcely claim a position higher than that of supernumeraries.

It is difficult to apportion the blame for this state of affairs. Mr. Sothern may, with perfect justice, point to the fact that while he is on the stage the audience is in a constant summer of amusement, and that with his disappearance the light goes out of the piece. Mr. Buckstone practising with a "six-shooter" against the window curtains, or Mr. Clark, as a frightened servant, discharging the same weapon among a bevy of girls, summoned by the un-wanted noise into Lord Dundreary's bed-room in their night-dresses, is not profoundly comic; and Mr. Howe, assigned the part of a confirmed drunkard, once played with marvellous and cruel fidelity by Mr. Chippendale, is as completely ill mated as so excellent an actor can be. It is, nevertheless, regrettable to find the one theatre which has striven to preserve the character of a house for comedy converted practically into the scene of an entertainment by one actor.

So complete and signal an illustration of the evil influences to which our stage is subject has seldom perhaps been supplied. It is useless, moreover, to remonstrate, for the experiment shows signs of a lasting and incontestable success. While the public at Drury Lane roars with approval at "Cœur de Lion," and at the Haymarket screams with amusement at "Lord Dundreary," dramatic Art may well marvel whether a home is left her in England, and criticism may find what consolation it can in likening itself to Cassandra.

So little is left for the minor characters to do, it is useless to dwell upon their efforts. Among feminine exponents, chosen apparently for the improbability of their distracting attention from the principal figure, one arrests attention, Miss Walton, a young American actress, who makes, as *Mary Meredith*, her first appearance in London, and shows such signs of intelligence and ability as justify a warm interest in her future career. Stirling Coyne's piece of "Box and Cox Married and Settled" concludes the entertainment, and is given for the first time in the Haymarket for twenty years.

Dramatic Gossip.

MR. HARE will, we are sorry to hear, at the conclusion of the run of the "School for Scandal," quit the Prince of Wales's Theatre, with which he has been long and honourably connected. Mr. and Mrs. Kendal will not join the company till the spring.

TO-NIGHT the Holborn Theatre will re-open with "Newmarket," and the Holborn Amphitheatre with a comic opera, entitled "Mélusine the Enchantress." At the Adelphi "The Geneva Cross" will also be given. Mr. Byron's comedy of "Old Sailors" will be produced on Monday next at the Strand. The following Saturday, the St. James's will re-open with a comedietta by Messrs. Oxenford and Hatton, and an *opéra-bouffe* of M. Lecocq.

"ABEL DRAKE," the new play by Mr. John Saunders and Mr. Tom Taylor, was produced with success, at Leeds, on Friday, the 9th inst. Mr. and Mrs. Bandmann played the principal parts. The drama will probably be presented on a London stage soon.

A FOUR-ACT drama, by MM. d'Ennery and Brésil, entitled "Marcelle," has diversified the programme at the Vaudeville, without holding out hope of a result much more profitable than has been obtained by the late not too successful experiments in comedy. The story is sufficiently lachrymose. Lionel Dumesnil, assistant surgeon in a *maison de santé*, in Paris, belonging to *le Docteur Imbert*, has formed an intrigue with Madame Fromental, who holds an office of trust in the same establishment. To meet the extravagance into which his illicit passion has led him, he has embezzled money. Discovery is imminent when it is averted by the declaration of love of Marcelle de Saint-Gérard to the young surgeon. A marriage is speedily arranged, and the dower of the young lady enables the defaulter not only to restore the amount abstracted, but to obtain the position of head of the establishment. Strong in his knowledge of her influence over the chief, Madame Fromental remains in the house, treating the young wife with a want of consideration, which at length discloses to her the truth. Marcelle then refuses food, and reaches the point of death. Her husband, however, stirred to loyalty, discharges the sharer of his guilt, succeeds in persuading his wife of his penitence, and induces her to give him another chance. M. Delannoy was very amusing as one of the inmates of the asylum. M. Parade and Mesdames Bartet, Alexis Essler, and Lovely, were also comprised in the cast.

"Droit sur le Dirr," a comedy of MM. Lubiche and Durn, first produced at the Palais Royal two years ago, has been revived at the same house, with MM. Brasseur, Hyacinthe, and Gil-Pérès, in their original rôles. "Le Roi Candala" has also been revived, with MM. Geoffroy and Lhéritier as the two bourgeois.

"DON JUAN D'AUTRICHE," by Casimir Delavigne, has been revived at the Porte-Saint-Martin, which continues its old system of blending occasionally a farcical revival with the melo-drama and spectacle which form its ordinary provision. M. Dumaine plays with distinction Frère Arsène, presenting very carefully, through the disguise, the features of Charles the Fifth, and M. Taillade gives a good likeness of the sombre Philip the Second. M. Mangin is Don Quexada, and Mdlle. Patry, Florinde de Sandoval.

SIGNOR ERNESTO Rossi, on his return from his engagement in Germany, has given a series of performances in Florence, at the Teatro delle Loggie, of "Hamlet," and other tragedies of Shakespeare. A new drama, by Signor Vittorio Salmini, entitled "Cetego," founded on Roman history, and illustrating the struggles and ambition of the youthful Cethegus, has afforded Signor Ernesto Rossi the opportunity of adding another part to his *répertoire*.

To CORRESPONDENTS.—J. H. H.—T.—W. T. P.—J. P.—G. C. B.—D. R. T.—W. H.—T. B.—T. B. J.—G. H.—received.

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